

YEAR END SPECIAL EDITION!

HIT PARADER

THE YEAR IN

HARD ROCK

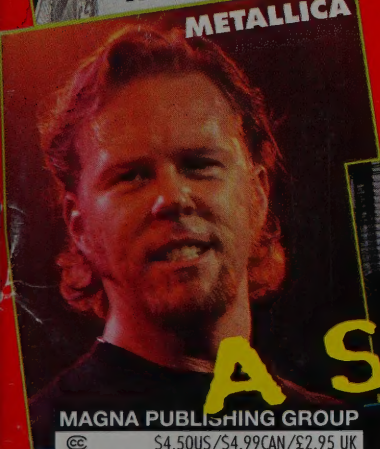
1998

MARILYN
MANSON



KORN

METALLICA



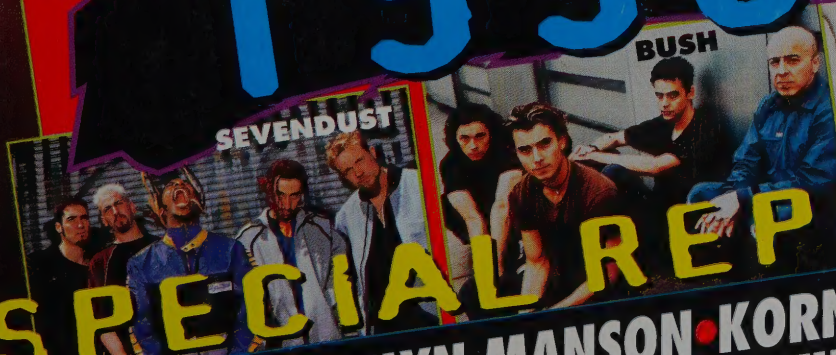
KISS



BLACK
SABBATH

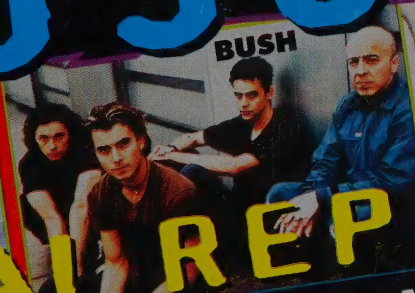


PEARL
JAM



SEVENDUST

BUSH



A SPECIAL REPORT!

PLUS: MARILYN MANSON • KORN • METALLICA
PEARL JAM • KISS • BLACK SABBATH • SEVENDUST
BUSH • CANDLEBOX • AEROSMITH • CRADLE OF FILTH
SYSTEM OF A DOWN • 7 MARY 3 • PSYCHOTICA

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JANUARY 1999

SPECIAL
JOEY KRAMER POSTER &
1999 HARD ROCK CALENDAR

Ibanez Supports

The recent Family Values tour with bands like Korn, Limp Bizkit and Orgy probably wasn't what the person who coined the phrase "Family Values" had in mind. But if you like rock with real edge then it was a tour you didn't want to miss.



Limp Bizkit
Wes Borland and Sam Rivers
Wes: Custom RG7620, Sam: SR885

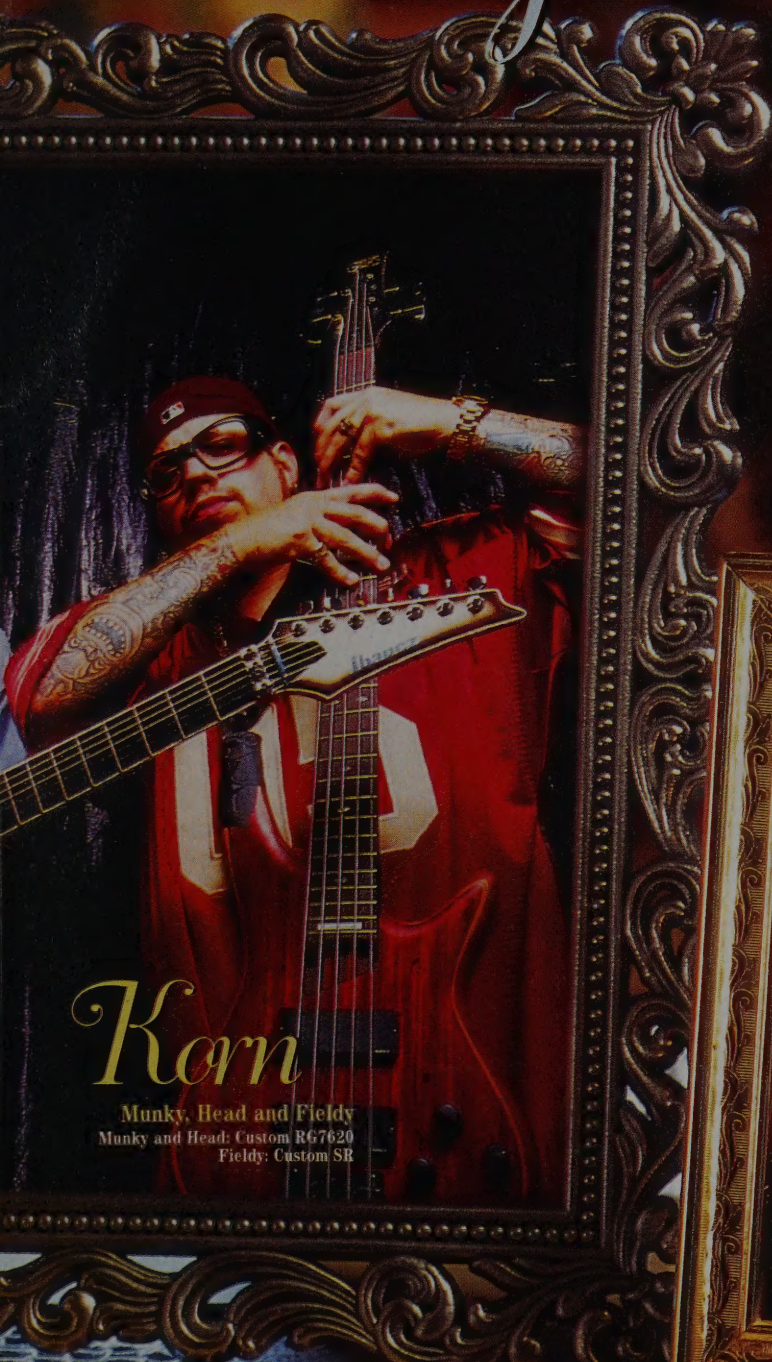


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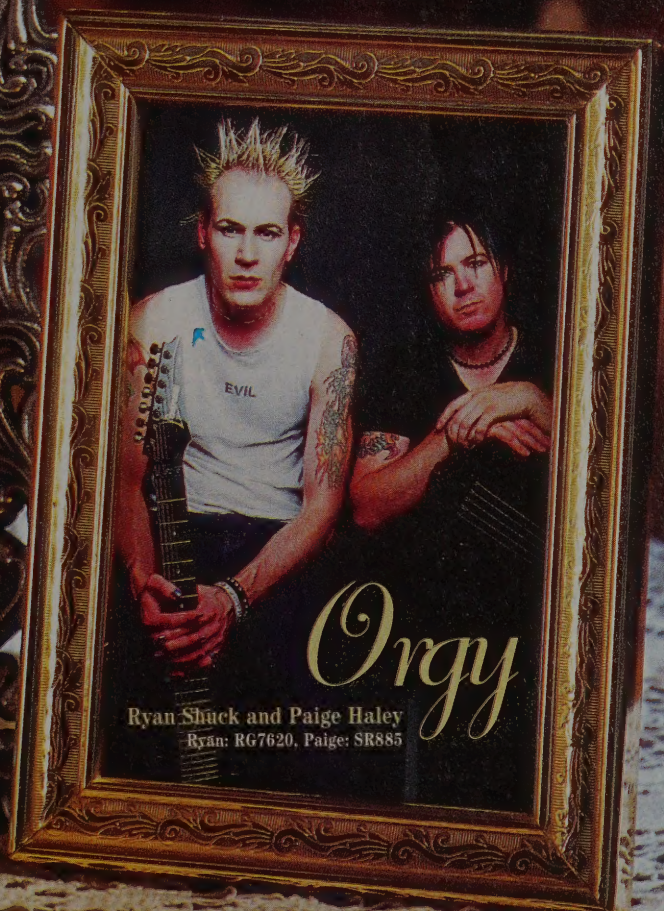
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Korn

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Fieldy: Custom SR

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HIT PARADER

CONTENTS

JAN1999 NUMBER 412

FEATURES

- 18 MONSTER VODOO MACHINE: BACK FOR MORE
- 22 KORN: BREAKING NEW GROUND
- 26 CANDLEBOX: COMING ON STRONG
- 28 KISS: INSIDE THE PSYCHO CIRCUS
- 30 PSYCHOTICA: PUSHING THE LIMITS
- 32 METALLICA: READY TO RUMBLE
- 34 MARILYN MANSON: EYE OF THE STORM
- 38 BLACK SABBATH: A SINGULAR FOCUS
- 40 BUSH: TAKING THEIR TIME
- 44 TOP 5's OF '98
- 46 THE YEAR IN HARD ROCK: A SPECIAL REPORT
- 50 CENTERFOLD: MARILYN MANSON
- 52 RAMMSTEIN: TEUTONIC VALUES
- 54 SEVENDUST: WHAT LIES AHEAD?
- 56 AEROSMITH: NOT MISSING A THING
- 58 LOCAL H: DELIVERING THE GOODS
- 64 HOLE: COURTNEY'S REVENGE
- 66 RUSH: LIVE ACTION
- 68 SEVEN MARY THREE: BEATING THE ODDS

DEPARTMENTS

- 6 WE READ YOUR MAIL
- 11 FRONT PAGES: *THE INSIDE SCOOP*
- 12 CAUGHT IN THE ACT: PEARL JAM
- 15 SITES & SOUNDS: *ROCK ON THE NET*
- 16 PICK HIT: SYSTEM OF A DOWN
- 20 HARD ROCK HAPPENINGS: *THE LATEST GOSSIP*
- 60 OVER THE EDG: *THE BEST IN NEW ROCK*
- 70 SHOOTING STARS: MxPx, SPRUNG MONKEY
- 76 HIT OR MISS
- 74 INDIE REVIEWS
- 76 SONG LYRICS
- 94 TECH TALK: AEROSMITH'S JOEY KRAMER
- 96 INSTRUMENTALLY SPEAKING

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TOOL TIME

I've noticed that **Hit Parader** doesn't give Tool the kind of coverage that they deserve. Maybe I see two or three features on the band a year. Not bad— but I see the likes of Pearl Jam, Manson, Metallica and Kiss in there every month! Give those other guys a little time off and give us more Tool time! Maybe you'll wait until they have a new record to support. I don't know. But I want my Tool, and I want it now!

Brian

Thanks for all your great coverage on non-commercial bands like Nine Inch Nails, Korn and Tool. The rock mainstream doesn't seem to realize that each and every one of these bands sells millions of records. But thankfully the fans know how good they are. It seems that some people are caught in some nasty time warp where they won't accept that a new generation of bands are upon us. Van Halen, Sabbath and Aerosmith are great, but the new blood deserves our attention.

Gwen

How come more "extreme" bands like Rage Against The Machine, Tool and Pantera don't appear more often in your magazine? Don't you know the age of pop/metal is over? We don't want to read about pretty boy rockers any more.

We want heavy bands with a real message.

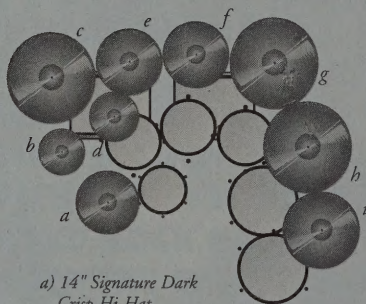
Bad-Ass Bill

METAL MEETS RAP

I'm disgusted by the notion that metal bands have embraced rap as part of their musical expression. Rap stinks. I hate it. All my friends hate it. It has

nothing to do with rock and roll. They even have to steal all their ideas from other songs. They call it sampling...I call it stealing. So why should some potentially great metal bands even want to dirty their hands by incorporating any rap into their rock? The answer is that they shouldn't.

Arnie



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CAREY

danny

TOOL

Hear Danny on the new Tool CD entitled "Aenima", on the Zoo Entertainment Label.

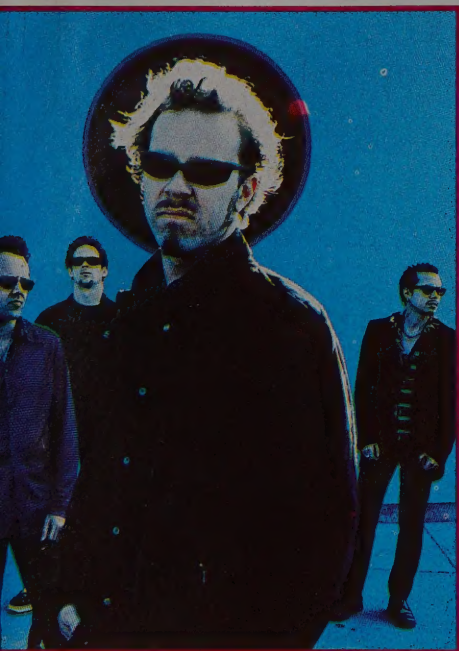
"Destroy your ego. Trust your brain. Destroy your beliefs. Trust your divinity."

PAiSte

— ANIMALS SOUNDS GO —

I love Korn, Pantera and Sevendust because they're so willing to take musical chances. They play heavy, they play loud, but they're not scared to try new things. I love the way that they have very important messages in their lyrics. They don't rely on all the old "I love you, baby" lyrics. I also love the way they bring a touch of rap into their songs. That's exciting.

Wendy



Metallica: Too much coverage?

Stop ripping on Silverchair. I read a letter in your issue a few months ago, and someone was really nasty to them. I think Silverchair is the bomb! They're cute, they're talented and they're successful. If that's stuff that some people can't deal with, that's their problem. I think a lot of people—including people in other bands—don't like the fact that Silverchair have accomplished so much at such an early age. You know what? Deal with it!

Connie

BIGGER THAN BIG

Thank you for continuing to recognize Marilyn Manson as such an important part of the rock and roll world. You always treat him with respect. Most magazines don't. They think he's some kind of a freak show. Obviously they don't listen to his music or realize how Manson speaks to the youth of the world. Keep up the coverage. Manson may be big now, but with everyone's support, he can become bigger than big.

Big Z

Enough with the Manson already. Is

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he the only person you're ever going to put on the cover? I know that there isn't a lot happening in the hard rock world at the moment, but still, give some other bands a chance. That doesn't mean you've got to put people old enough to be our grandfathers (you know who you are) on the cover. But there's got to be some good young talent out there that can sell some magazines. Isn't there?

Concerned (yet dedicated) reader

It seems like **Hit Parader** doesn't love Metallica quite as much as they used to. It used to be that every issue I'd pick up would have a glowing



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Locations

Monster Magnet: New Age Messiahs.

report about the "Bay Area Bashers". Now it seems like you're treating them just like every other band. Metallica will never be like every other band. Maybe they've lost a little of their edge over the years, but they're still the biggest, baddest and brashest band around.

Chris

MORE BUSH

If I were you, and were writing for the best rock rag in the world, I know I'd put a big, juicy photo of Gavin Rossdale in every issue. Why? Because the girls love him and the guys respect him. How many other musicians can you say that about? I can't wait to hear Bush's next album. I think it's going to set the world on fire.

Janice

If you run one more lame photo of "pretty boys" like Gavin Rossdale or Daniel Johns I'm gonna get really mad! This is supposed to be about music, not about the way someone looks. Get it?

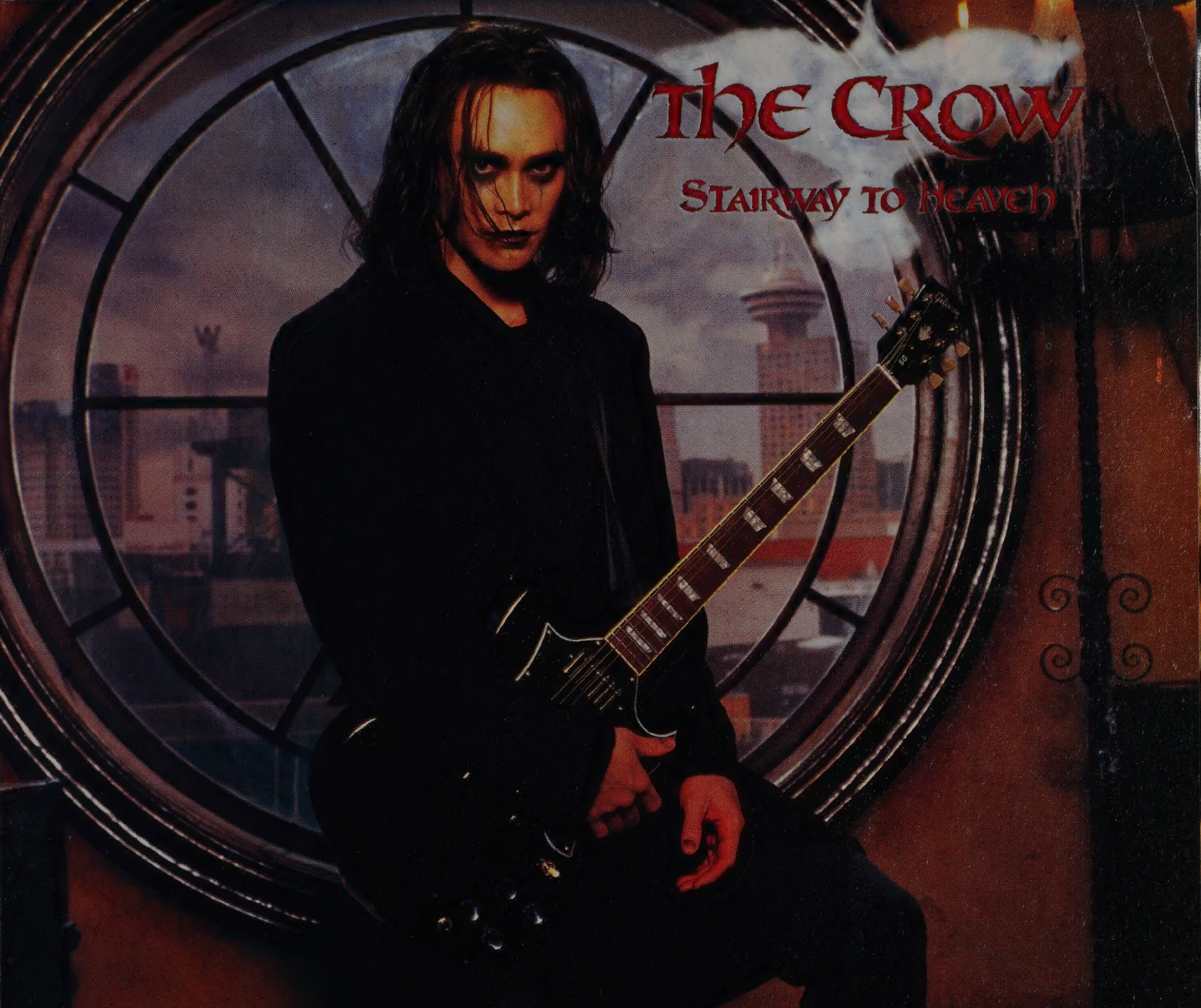
Ryan

Hit Parader rules! You guys understand that Dave Wyndorf is a true New Age Messiah. If Monster Magnet isn't one of the biggest bands in the world by the end of the year then this universe is really in big trouble. Everyone who hears **Powertrip** knows it's brilliant. Dave's the man. Keep up the coverage of Monster Magnet. Thanx.

Dwayne

I'm gonna tell you a secret. I think that Tony Iommi is the *real* guts of Black Sabbath. Ozzy may be the front man, and he may be the one that got everyone back together. But it's Tony who really knows how to put the pedal to the metal.

Metal Mike



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(NO DOUBT)



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FRONT PAGES: THE INSIDE SCOOP!

BY LOU O'NEILL, JR.

MANSON ALERT: The question remains, is he or isn't he nude! We're referring of course, to the bad boy of rock, the one and only Marilyn. With the release of **Mechanical Animals**, our sources insist that MM's certainly at his outrageous best on this one.

Cyclops, our snoop in Marilyn's nest, wires as follows: "This is the guy's wildest release yet," the "C" man bulletins. "It's pure Marilyn with even a harder-edged sound. The lyrics? On *The Dope Show* ... well, you're not gonna believe what you hear."

When we asked Cyclops as to whether Marilyn is, in fact naked on the cover, he only chuckled and politely said goodbye. Tell you this much—the suits and ties stuck a warning label on **Mechanical Animals** which immediately got the CD banned from the likes of Wal-Mart, K-Mart, etc., etc. Ugh. So what, they didn't carry **Antichrist Superstar** either.

And, if you wish to see Marilyn Manson in person, the tour is already out-on-the-road and should be along to your town soon. Fearless Prediction: The band is on the verge of their biggest hit ever!!!

SECRET STUFF: The West Coast whispers that the ex-wife of one of metal's biggest singing stars is ready to put out a book with enough X-rated pix' of the hubby doing things we can't discuss in this magazine. Real porno. The lawyers could make a bundle with the haggling that's occurring now.

QUICKIE QUIZ: Last month, we asked you for the name of the long gone Led Zeppelin drummer, John Bonham. Without question one of the finest ever. This month, tell us the name of the lead singer in The Smashing Pumpkins???

NO NAMES PLEEZE: The manager of a famous English band scared the you-know-what out of a London Review writer. The scribe had given his boys a bad turn and the manager paid a visit carrying a loaded .38. You can't make this stuff up!

ROCK WIRE REPORT: Did you see what New York Yankee's pitcher, David Wells, said when asked who was his favorite singer in Van Halen? The portly lefty commented, "Sammy, man. Absolutely. He's awesome. I was bitter when he left. It killed me to see him go. But Eddie, Alex and Michael, they still rule! I hang out with Alex sometimes and I've talked to Eddie on the phone a lot."

Wells became only the second Yankee Pitcher in history to throw a perfect game in 1998...

Speaking of Sammy Hagar. Kudos to our old pal for his great performance and debut on CBS' **Nash Bridges**.

Sammy portrayed a bartender at a joint Don Johnson and Cheech like to hang out at. Funny thing is, Sammy didn't seem to be "acting" as he depicted the juice dude. He gave all the money to charity... The young bride-to-be said thanks, but no thanks and Keith Richards walked away with a frown on his grizzled face. His daughter, Angela, was getting hitched and the veteran Rolling Stone offered to play at her wedding, but the idea never came to fruition. Hmm...

More stars on the boob tube include Aerosmith's lead guitarist, Joe Perry, who portrays a narcotics detective on NBC's **Homicide: Life On The Streets**. Reality: In real life JP battled drugs for years... Pilot Scott Weiland escaped by the hair on his chin and won't have to go to jail after all. Instead, the El Lay judge packed Weiland off to a drug treatment center for 90 days. When Scott skates in California, NYPD wants him next. He was busted here in Fun City last June or supposedly

buying a hundred bucks worth of smack in the East Village. Sure hope the rehab works this time for the talented man.

OVER 'N' OUT: Believe it or not, there are now nearly 100 million TV homes in America. It was 99.4 million in late '98. No wonder politicians regard it as the Golden Calf... How sick: French authorities are insisting they're exhuming Jim Morrison's body in 2001. That's when the family's lease in the gravesite expires. Ugh! Hey, I never heard of "leasing" a grave, have you?... A veteran blond rock star from England is becoming more and more frantic every day. The CD tanked and the tour is ready to be halted. How things change... Did you know that the microwave oven was "invented" when a weird nerd scientist walked past a radar tube and his Hershey bar melted in his pocket? 'Tis true.

SEE YOU NEXT MONTH. Until then, remember: Bill Clinton should never forget that a man, like a bankbook, must have principle before he may obtain interest.



Sammy Hagar: Loved by the Yanks.

CAUGHT THE IN THE ACT

BY DOUG FREDRICKS

PEARL JAM

The parking lot was packed. As far as the eye could see fans bedecked in the now-somewhat-dated "uniform" of plaid shirts, torn jeans and an eclectic assortment of strange headgear were standing around exchanging beers, tokes and talk about rock and roll. From every car stereo blasted assorted tracks from Pearl Jam's various chart-topping albums, most notably *Ten*, *Vs.*, and their most recent platinum effort, *Yield*. For those old enough to remember (and that was a *distinct* minority in this crowd) the gathering was reminiscent of those in the late '60s and early '70s when people went to concerts more to hang with their buds and enjoy a night of music than to dressed up and be seen. But such flashbacks were totally irrelevant to this throng. They were young, they were ready, and they wanted to rock! It was still two hours before Pearl Jam was scheduled to hit the stage, but such minor inconveniences were to be enjoyed rather than fretted over. "Hey bud, pass the brew," was the word of the hour as the fans kicked back to enjoy just being with others who shared one incontrovertible belief—that Pearl Jam ruled!

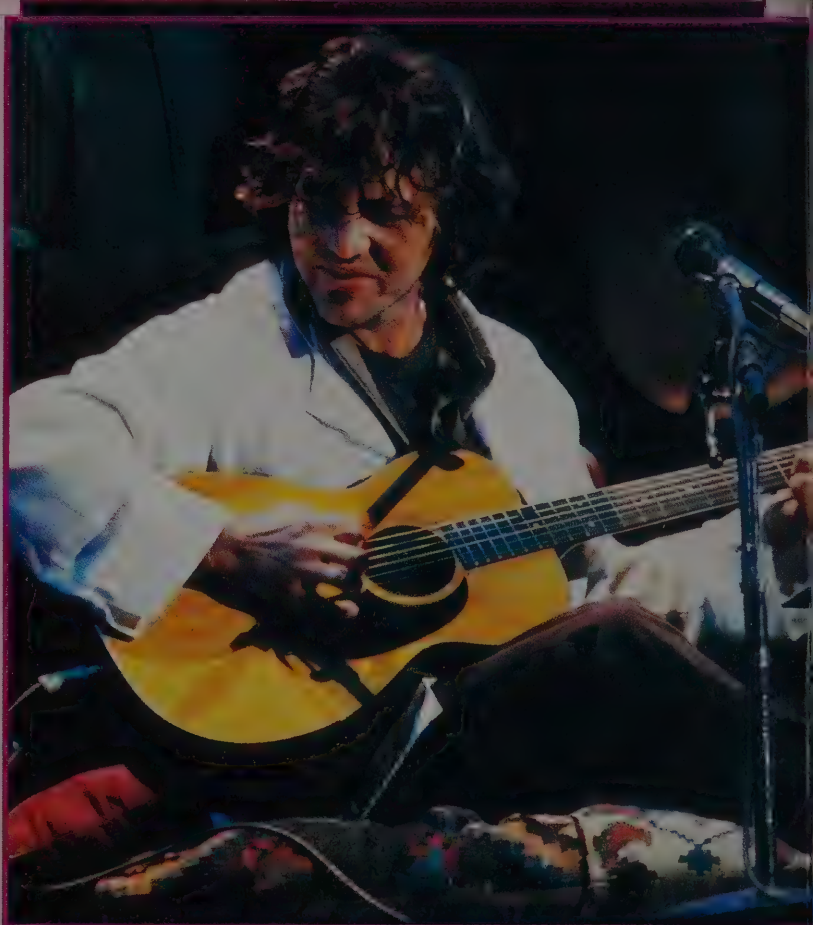
"Hey man, this is already the third show I've seen on this tour," stated one guy from San Francisco. "They're the kind of band you can see over and over again. That's one of the best things about Pearl Jam. Every night is totally different. It depends on Vedder's mood and the way the sound is going. The only other band I've ever seen that's like that was the Grateful Dead. Every time you see this band you know you're gonna see an incredible show—one that's filled with surprises."

Once inside the arena, the crowd's attitude began to change. The laid-back posturings of the parking lot slowly began to transform into a feeling of anticipation and focused intensity. It was almost as if the gathering masses were serving as a building conduit of pure energy to be passed over to Eddie Vedder, Mike McCready, Stone Gossard, Jeff Ament and Matt Cameron as soon as they took the stage. It was a subtle change—almost unnoticeable at first, but as showtime grew near, and the arena began to fill to its bursting point, a palpable electricity began to fill the air. By the time Pearl Jam appeared shortly after 9 o'clock, those smiling, happy faces of the parking lot had finished their startling transformation into a music-crazed mob.

"We're here to rock, let's get going," one short-fused fan in the 10th row complained during the intermission prior to Pearl Jam's set. "I hate these long set changes. The bands just do it to piss the fans off and make us buy more beer."

The fan's savage breast was soon soothed by the crashing wail of guitars as Pearl Jam kicked into high gear. Tearing through familiar songs like *Alive* and *Daughter* as well as newer songs like *Given To Fly*, the band played with both a touching sincerity and a burning ferocity that whipped the already frothing masses to a fever pitch. Every note was cheered as if it were the band's last, and every one of Vedder's idiosyncratic stage moves was greeted with a knowing roar. To the uninitiated, the scene might have appeared almost overwhelming—the blood, sweat and tears of pure emotion being passed back and forth

between the band and their following with no questions asked and none given. But to those in the know, that was the magic of a Pearl Jam concert. Here was the ultimate expression of musical and emotional bonding between a band and their fans, all of whom had gathered together in this place at this time to share their heart-felt love for rock and roll as well as the inherent power of Pearl Jam's lyrical messages.



Eddie Vedder: One of rock's most enigmatic, yet dynamic, performers.

This was no party-hearty rock and roll—this was an experience that touched the very soul of each and every one in attendance.

For nearly two hours Pearl Jam rocked as only they can, pouring every ounce of strength and emotion in their bodies into their set. At times Vedder seemed almost mesmerized by the band's sound, standing alone stage-right, holding onto his microphone stand as if for dear life. But then, only seconds later, he would move to the center of the stage and begin to gyrate wildly, shaking his head and stamping his feet in rhythm with the group's beat. In response, the crowd seemed to mimic his actions, taking the intensity level one step higher. By show's end, both the band at their legion of 15,000 fans were sweat-soaked and exhausted, but they were ready to rock on. When the intensity flows, and the magic happens, no one wants to call it a night, but as the clock passed 11, Pearl Jam walked off stage for the final time, leaving the crowd drained but begging for more.

"Wow, that was the best show I've ever seen," one guy said as he slowly filed out of the hall. "I don't know where they're next show is, but I'll try to be there."

PHOTO: JON MEAD/STAR FILE

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SITES & SOUNDS

ROCK ON THE NET

BY JODI SUMMERS

Led Zeppelin is the star theme for this month's *Sites and Sounds* - and we thought we'd start out with a page called Electric Magic at www.led-zeppelin.com/. A heavy download, a very heavy site. A great place to start, Electric Magic is a comprehensive Led Zeppelin site. Start here, for sure.

On a sweltering August afternoon, we happened to click on a section called *This Month In Zep History...* and learned that in August, 1968, "With the demise of the Yardbirds, Jimmy Page begins the formation of Led Zeppelin.

John Paul Jones catches wind of Jimmy's idea and offers to join in. Robert Plant is recommended by Page's first choice, Terry Reid. Plant in turn suggests John Bonham, who after 40 telegrams finally accepts the offer."

Among the myriad of choice places to go from the home page, we clicked on Debbie Bonham. Turns out she's kid sister of the legendary Zep drummer John Bonham, and she's a recording artist. Her first album, **For You and the Moon**, reached the top 5 NME chart in the UK. There's even audio available.

From here, we might have gone on to tell you

3. *Babe I'm Gonna Leave You* ends with the *Stairway to Heaven* tease.

Clicked on the Tupelo, Mississippi date (thank you very much Georgiana Jones) to find that gig included such tunes as *Ramble On* and *No Quarter*. Okay, enough of that, thank you very much. Back...back...back to Jeff Lybarger's *Song of the Day* site located at www.buckeye-web.com/sotd/index.html. We chose "song of the day #11 - *When the Levee Breaks* from the magical 4th



Led Zeppelin: Making their mark on the web.

about more sites, but instead we went into the photo archives. We waited patiently for photos of the band in a train station in 1972, or playing live in 1969. Turns out it was definitely worth the wait— fantastic photos.

Now we're really moving on. We tried *Tight but Loose*, a Led Zeppelin page located at www.linwood.demon.co.uk/index.html. This was a more normal site, with a more typical table of contents. We went on to news and found European tour postings for the Page and Plant Tour. Under "Concert File Information" we came upon a British Zep book for sale. Okay...so not that exciting, no problem moving on this time.

We went to Buckeye's Led Zeppelin Page, located at www.dnaco.net/~buckeyelz.html, a site billed as "Your One-Stop-Site For Led Zeppelin on the Internet." Clicking on the myriad of opportunities that lay below, we landed on the Zep Trek '97, which turned out to be "Four Women's quest to find the sites that share the legacy of Led Zeppelin." This is the tale of four American chicks who went to Wales, England in search of locations that are noteworthy to Led Zeppelin fans. Pretty fascinating.

Located at www.buckeye-web.com/zeptrek97/ the tale of the trek starts in Bron-Yr-Aur and its surrounding countryside because of the pivotal role it played in the creation of **Led Zeppelin III**, and the recurring significance of this area as evidenced by sites used for the Page/Plant *No Quarter* video. We can quote and paraphrase, but instead, we're going to suggest that you check it out for yourself, because it's a really interesting read.

We clicked on a site which had Page & Plant setlists from the 1998 Walking Into Clarksdale tour located at oz.uc.edu/~houptmrl/Setlists.html. Here we were informed of three constants:

"Notes for all shows (unless noted):

1. The new band member is Phil Andrews
2. The show starts with the Egyptian tape like last time.

album, referred to as untitled, *Zoso*, *Runes*, *Four Symbols* or whatever you want to call it. Jeff begins, "This track has an 'aura' about it..." and he proceeds to go into a rhythmic analysis.

We, on the other hand, figured we'd make an appearance at the *Kashmir Font From Houses of the Holy* site at www.ils.nwu.edu/~davies/kashmir/. Where we could download an alphabet of the type face used for the **Houses of the Holy** cover and check out an Eric Clapton FAQ besides.

To a Japanese page, *The Led Zeppelin Outport* at www.tky.3web.ne.jp/~pennywiz/outport.html. Nice job. Lots of Shockwave here. We went to the "gallery" and found all the Led Zeppelin album cover jackets. In the "fun house" we found an entertaining program featuring an awesome lighter holder in the shape of a zeppelin that catches on fire. Definitely check it out!

We couldn't leave without trying another fun thing, so we clicked on the *Stairway to Gilligan* hot button to get some bizarre ditty from the bootleg

Knebworth LP. The song is not Zep's and has a mysterious source. What is this and who did it? Sounds like a soundtrack of B-Grade movie and also has a mysterious feeling. One more shot, we clicked on **Russian Album II & III** — album covers with graphics that are a parody of the original. Russian album IV was thoroughly fascinating. The picture of the "Old man with firewood on his back" was changed to a new photo (not drawing) and different situation: A man (not old) rests against a hut and takes a break! It's so funny! The fun house section of www.tky.3web.ne.jp/~pennywiz/outport.html is definitely worth looking into.

Okay, all right already, enough nostalgia, it's time to step away from the computer and rock. See you next month.

BY STEVE ANDERSEN

The often tenuous marriage that exists between political rhetoric and heavy metal music continues to expand in new and unexpected directions. What the likes of Rage Against The Machine and Pantera originally wrought earlier this decade has continued to evolve into one of the signature sounds of the late '90s. With its heady blend of rip-roaring guitars, roof-raising rhythms and rap-inspired vocals, this poli-metal meld has also caught on with an ever-growing segment of hard rock society, many of whom look upon the form's rage and rant as an ideal outlet for their own fears and frustrations.

With all that in mind, along comes a band called System Of A Down, a group that promises to carry the marriage of politics, metal and rap to new heights of artistic expression...and perhaps even to new heights of commercial glory. But fame and fortune are not what motivate vocalist Serj Tankian, guitarist Daron Malakian, bassist Shavo Odadjian and drummer John Dolmayan. Their quest is one of musical purification, of seeking an ideal means of blending their diverse opinions, backgrounds and influences into a single unified, hard-hitting message. On the band's self-titled debut album, *System Of A Down* has come darn close to attaining that goal.

"Our ambition has always been to stay open to whatever currents guide us through our lives—musically, thematically, in every way, to be ourselves," said Tankian. "Our songs range from political to social to daily angst to love to hate to dope. We do music because we love it, and our agenda is not just political. We'd like to touch every sense of our audience: visual, auditory, taste, touch. We just don't concentrate on an aggressive emotion, though we have that."

While they're just beginning to make a significant mark on the world's music scene, the roots of System Of A Down stretch back to 1993, when fellow Armenians Tankian and Malakian found themselves playing in different bands...in the same rehearsal hall. Soon



after, the pair joined their musical fortunes together in a band called Soil, which soon added fellow Armenian Odadjian and started playing gigs around the So Cal area. Two years of steady work, but unspectacular results, saw the unit change their name, as well as their musical direction, and System Of A Down was born. Almost instantly, the band's harder edge and politically relevant sentiments began to win over increasingly larger segments of El Lay rock society. Then at a show in the Viper Room on the notorious Sunset Strip, System Of A Down was spotted by the legendary Rick Rubin, who quickly moved in to sign the band.

"I saw Rick from the stage," Odadjian said. "He seemed to be into it. Later he told us that he was blown away, which blew us away. Being '80s kids who loved all the stuff that he had come out with, it was great to

know that he was behind us. I mean Rick played a major role with the Beastie Boys and Public Enemy. Everything Rick has been involved with is really incredible."

Rubin (whose previous credits also include the Cult and AC/DC), was so turned on by SOAD's sound that not only did he sign them, he also ended up producing the band's debut disc. In fact, part of the album was actually recorded in Rubin's home, where as Tankian likes to observe, "We had to work in this tent with all of Rick's fancy antique stuff lying around." Still, despite the apparent distractions, the results attained on such songs as *D-Devil*, *PL.U.C.K.* and *Darts* provide full range for the band's intense, passionate and altogether intriguing style.

"We wanted the album to be as live sounding as possible," the vocalist added. "But we also wanted to make sure that it had all the touches that would make it full-sounding and complete. The way we looked at it was that we were given a once-in-a-lifetime chance to be a heavy band that did exactly what it wanted on its album, and we weren't gonna blow that chance for anyone or anything."

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They've got one of the coolest names in the rock world. They've toured the nation with the likes of Marilyn Manson. They played an integral role in the success of last summer's Ozz Fest. They've released two critically acclaimed albums during their seven year career. Yet despite all of their apparent notoriety, the band known as Monster Voodoo Machine still remains something of a secret to a vast majority of their potential audience.

"We've survived, and we've grown because of all the things we've put up with."

"Everything with this band is always interesting," Sewell said. "When we were in the studio recording this album, three guys walked in, pulled guns and held us hostage while they made off with a lot of our gear. It was just incredible. There's never even been a sign about where all the stuff went. It set us back for a short time, but we were determined to get the album done."

Judging by the songs contained on **Direct Reaction Now!**, it seems as if

MONSTER VOODOO MACHINE

That fact digs deep into the psyche of MVM leader/vocalist Adam Sewell who has put his heart and mind into making his band one of the most unique forces currently inhabiting the hard rock realm. With the release of their latest album,

Monster Voodoo Machine:
"A lot of things have happened to us along the way."



MVM has taken a lot of the anger that their various career ups and downs have caused and focused that frustration into their music. Featuring an almost primal savagery, the "monster groove" that fills the disc with a pulsating energy seems destined to carry Sewell and his Monster Voodoo Machine to the apex of late-'90s

Direct Reaction Now! Monster Voodoo Machine's heavier-than-hell groove, their darker-than-dark lyrical perspective and their stranger-than-strange image appear perfectly placed for a major run at hard rock superstardom in the months ahead. Yet judging by the incredibly rocky path that Sewell has already traversed in order to reach his current destination, he seems to be the last guy on earth willing to take such success for granted.

"A lot of things have happened along the way," he said. "Some have been good...some haven't. But we've survived, and I think we've grown because of all the things we've had to put up with."

The list of "things" that Sewell has been forced to endure during his '90s stint in rock's upper echelon are quite impressive. They include a heated battle with the band's original label—one which forced Sewell to ask for the band's release, and the singer actually walking

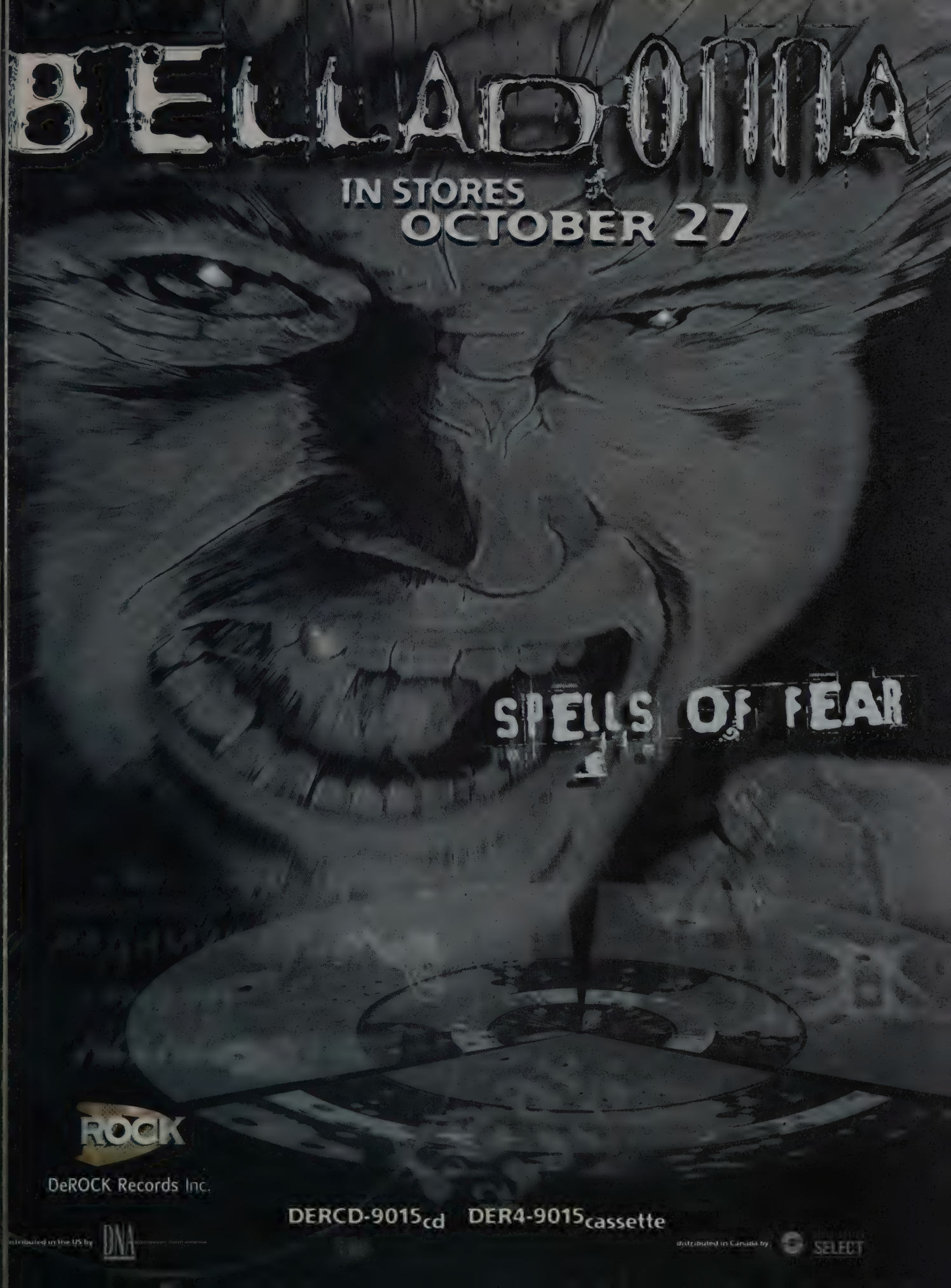
BACK FOR MORE

BY RYAN PETERS

away from Monster Voodoo Machine for a two-year period following the release of the band's debut disc, **Suffersystem**, in 1995. But by '97 Sewell had gotten his musical wanderlust out of his system. His side project, Def Con Sound System, allowed the frontman to fully expose his "electronica" jones, and after a short period he realized his future still lay within the heavy confines of Monster Voodoo Machine. So late last year he assembled a group of like minded musicians (most of whom have since moved on), signed a new record deal, and began work on the aforementioned **Direct Reaction Now!**

hard rock society. Of course, wowing tens-of-thousands of fans every night as part of the Ozz Fest certainly didn't hurt this machine's chances of finally reaching their goals.

"It was like winning the lottery," Sewell said. "Just before we finished the album we got a call inviting us to be part of OzzFest. Then right after that, we found out that we had been added to the Motorhead/Sepultura fall tour. It was like everything began to fall into place for us. That was certainly a nice change from what had happened in the past. It convinced me that we finally had a chance of getting where we really wanted to be."



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HARD ROCK HAPPENINGS

WAR OF WORDS: It seems that quite a feud has broken out between Korn and Rob Zombie. At one point last summer that two acts were supposed to tour together as part of the *Family Values* tour. But shortly before the tour was scheduled to begin an unspecified falling out occurred between the two parties. Charges that the tour had expected *White Zombie*—the band—rather than Rob Zombie—the solo performer—were hurled, as well as stories that Zombie was unwilling to perform with a rap act on the bill. Needless to say the parting was far from sweet, but the *FV* tour began to time with German heavyweights Rammstein hired to replace the departed Zombie on the bill.

KISS & TELL: Fans have been positively overwhelmed by the 3-D dynamics of Kiss latest road outing. Put together at a cost of

millions, the stage spectacular takes the concept of the traditional rock show to the next evolutionary level...a fact that makes



Korn: War of words

Kiss bass beater Gene Simmons mighty proud. "This show is designed to blow away every other band," the tongued-one said. "We knew it would cost a lot to do,

but we didn't care. We wanted to make this the most spectacular show anyone had ever seen- and that's exactly what we've done."

EMERALD ISLES: Guitar great Jerry Cantrell, the Alice In Chains ace whose been knockin' 'em dead opening for Metallica with his solo band, states how he began to sense when the so-called "Seattle Scene" had begun to run out of steam: "I heard all the stories of how some of the popular metal bands of the '80s learned that their time had passed by walking into their record labels and seeing posters of bands like Alice In Chains and Soundgarden on the wall. In our case, I think the whole scene kind of self-destructed. The musical viability was still there. Bands like ours, Pearl Jam, Nirvana made music that was timeless."

BLACK TALK: With the success of their recently released in-concert collection, *Reunion*, the original Black Sabbath (Tony Iommi, Geezer Butler, Ozzy Osbourne, Bill Ward) have now turned their full attention towards completing their first studio album together in nearly 20 years. With more than 20 songs already written, recording for the still-untitled new effort should be completed by year's end. Expect the new Sab studio disc to be released in March with a massive

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North American tour to follow.

SILVER INTO GOLD: Word out of Australia has the boys in Silverchair working feverishly to complete work on their third album. Following the disappointing reaction afforded the group's second disc, **Freak Show**, these still-teen-aged sensations know they have a lot riding on the success of their next outing. "It's time for us to prove that we're not a gimmick or a one-hit band," said guitarist/vocalist Daniel Johns. "We want to show that we have the potential to be considered a great band. But truly great bands don't produce only one or two memorable albums, the do it over and over again."

Silverchair: Hard at work.



GUNS A'BLAZING: Guns N' Roses (remember them?) have apparently fallen even further into a state of disrepair. A full decade has now passed since the band's glory days, and it now seems that vocalist Axl Rose has parted ways with all the group's original members and is conducting the band's latest round of recording sessions with a hand-picked group of sidemen. While rumors persist that long-time bassist Duff McKagan drummer Matt Sorum still figure in Rose's long-term plans, both rockers have begun working on side projects. In the mean time the world continues to wait and wonder about the actions of the always unpredictable Mr. Rose.

ALL THE RAGE: While they wait to begin work on their next album, the members of Rage Against The Machine have kept themselves busy with a variety of exciting projects. Most notably, vocalist Zack de la Rocha has spent his time fighting for a number of decidedly left-wing causes, many involving Mexican laborers. At the same time, guitarist Tom Morello has kept busy supplying tunes to a variety of movie soundtracks. "Soundtrack songs are great," Morello said. "They keep you active with-

out having the pressure of an album placed upon you."

MM REVISITED: Marilyn Manson has apparently enjoyed to-the-max the raised eyebrows his new musical stance has caused. With the new music contained on **Mechanical Animals** marked with strong lam-rock overtones, many long-time Manson supporters are wondering how long-time Manson confidant (and former producer) Trent Reznor is reacting to the changes. After all, it was Reznor—who still controls Manson's record label—who helped direct the MM brigade into the goth/industrial wasteland where they first earned their rock and roll stripes. Now, with a far more mainstream sound domi-

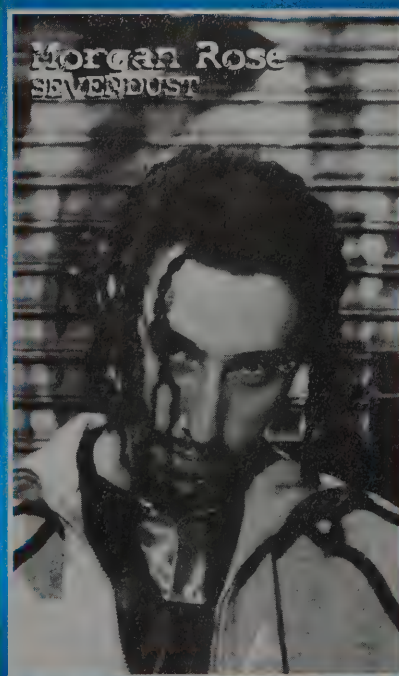
nating the Manson spectrum, some speculate that Reznor is less-than-thrilled.

LIVE METALLICA?: Will there be another live album in Metallica's future? It is known that the group has been recording a number of shows along their **Reload** road outing with the possible intent of releasing an in-concert disc (featuring shows from both the **Load** and **Reload** tours) early in 1999. Of course, where Metallica is concerned, future recording plans are *always* subject to change. "We're not sure what we want to do next," said drummer Lars Ulrich. "Right now our focus is one the tour, after that anything is a possibility."

DUST TO DUST: Atlanta-based rockers Sevendust, whose debut disc has emerged as one of the breakthrough metal hits of the late '90s, have begun work on their second dose of rap/metal musings. According to vocalist Lejon Witherspoon, much of the new album is already written, with recordings scheduled to begin early next year. With any luck, the next Sevendust disc should be hitting the airwaves by next summer, with a massive tour to follow.

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Life is good for Korn. In recent days these inimitable pioneers of the rap/metal revolution have witnessed their latest disc, **Follow The Leader**, make a Top Five debut on the album sales charts while moving over 100,000 copies during its first week of availability. They've seen their own label, Elementree Records, spring to life, with their first signing, Orgy, releasing their initial disc to rave reviews. And they've experienced the thrill of having their *Family Values* arena tour emerge as one of the hottest rock and roll road shows of the fall. Not bad for a bunch of way-cool guys who occasionally seem more intent on having a good time than on securing their position among rock's premier business strategists.

Such is the dichotomy that is Korn. On one hand vocalist Jonathan Davis, guitarist James "Munky" Shaffer, drummer David, guitarist Brian "Head" Welch, and bassist Fieldy seem like little more than a bunch of dreadlock-wearin', fun-lovin', hard-rockin' Left Coast dudes out in search of the Eternal Party. On the other hand, however, through their inventive use of the internet to promote their latest projects, their ground-breaking efforts to sign new bands, and their creative plans to bring hard rock tour packages back into major arenas, the Kornsters have quickly emerged as one of the most savvy units to come down the rock and roll turnpike during the last decade.

"This isn't work to us, it's fun," Davis explained. "All we've ever done is follow our own instincts about things, and those instincts have proven to be really good. When we think something is fun, we assume that other people might think the same way. That's the way we approach our music, the way we put together the *Family Values* tour, and the way we approached our *Korn TV* show on the internet a few months ago. If we can't enjoy doing something, then what's the point of doing it in the first place?"

It seems as if Korn's continually inventive approach to their chosen craft has hit a highly responsive nerve within rock fans across the face of Planet Earth. Since the moment their self-titled debut effort hit the streets back in 1994, this funky, freaky fivesome has continually hit platinum paydirt, as well as attaining an impressive number of "Best Metal Performance" Grammy nominations (for both *Shoots & Ladders* and *No Place To Hide*) along the way. Despite occasional setbacks—which have included some less-than-enthusiastic critical responses to the group's second disc, **Life Is Peachy**, and the illness suffered by Munky that cut short their previous tour—the last four years have provided a virtual non-

KORN

BREAKING NEW GROUND

BY JENNIFER PEDERSEN

stop thrill ride straight to the top for these multi-talented metal masters.

"Metal...metal," I hear that a lot," Davis said. "I know it's easy for people to just classify a band a certain way and leave it at that, but sometimes that does the band a disservice. I'm not saying that we're *not* a metal band. There are certainly a lot of metal elements in what we do. But there are so many other things as well. Is *My Gift To You* a metal song? No. Is *It's On* a metal song? Well, come to think of it that one *is* pretty heavy. But to me it's more of just a great party song. That's the element that really unites a lot of our music. You put it on, let it blast, and you just start to feel good."

Making rock and roll fans around the world feel good is certainly a noble ambition, and it seems as if Korn has turned that challenge into their personal quest as they've hit the road to support **Follow The Leader**. Backed by such friends as Rammstein, Limp Bizkit and the aforementioned Orgy, Korn have taken their hard-hitting musical revue into seemingly every major arena from coast-to-coast. In the process, they've bucked all the nay-sayers who've been saying for years (with apparent glee) that "arena rock is dead." Whatever you do, whatever you say, don't ever try to convince the Kornsters that the 15,000 fans who've come out to meet and greet them at every stop along their tour trail aren't as enthusiastic as fans of any previous era when it comes to joining forces with their fellow rock fanatics to form a singular voice of support behind their favorite groups.

"The fans have been *amazing*," Davis said. "I think they get off on the idea of being inside, in a big place where the music can really rattle around, as much as we do. To my way of thinking, rock and roll just isn't the same when you're standing outside on a sunny day with the wind blowing dust in your face. I want to see spotlights cutting through the darkness. I want to feel the energy. I want the sound to be loud enough to make the walls shake. You only can get that in an arena. That's the way I remember it when I was a kid first going to shows, and that's what we're trying to recapture on this tour. So far, I think we've done it."

Indeed they have! With their tour garnering rave reviews from all corners of the rock scene, and **Follow The**

"This isn't work to us...it's fun!"

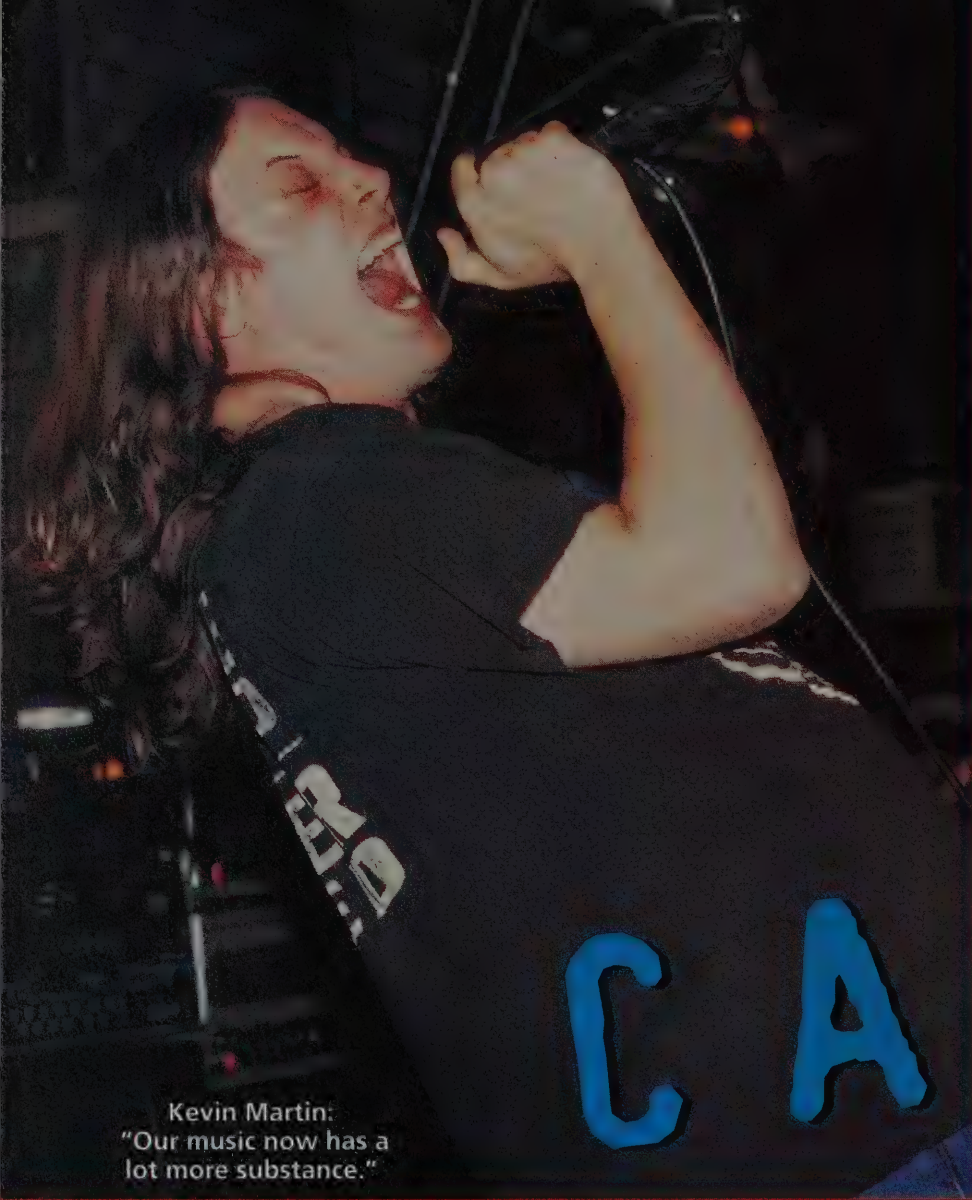
Leader quickly establishing itself as the most explosive and successful album in Korn's career, there seems to be little doubt about who the true leaders of the new rock pack are. The answer, pure and simple, is Korn. With older bands like Kiss, Van Halen and Black Sabbath grabbing so many headlines, and younger performers like Marilyn Manson and Trent Reznor drawing as much media attention for their off-stage activities as their on-stage successes, there's no question that in recent years the music world has openly craved a no-nonsense, pedal-to-the-metal band like Korn. At just the right moment this power-packed brigade rode onto the scene, their musical guns a-blazing, to help lead the hard rock form back on the straight and narrow path to being considered "cool" again. That may be a heavy burden for any band to swallow, but if any group can handle that kind of responsibility, that band unquestionably is Korn.

"I don't know if we really want to consider ourselves saviors or anything like that," Davis said. "We're not here to bad-mouth other bands or other kinds of music. We like all kinds of music. So many things have had an impact on us. A lot of the acts that are still around today were things we listened to as kids. They're still cool in our book. But things move on, especially when it comes to rock and roll. We've taken some of those early influences and thrown in a lot of new things right on top of 'em. The end result is just one thing...Korn."

PHOTO: JOSEPH CULICE



KORN
HIT PARADER



Kevin Martin:
"Our music now has a
lot more substance."

PHOTO: CHUCK PULIN/STAR FILE

signs in his eyes, and because he knew he was going to be retiring soon, we got pushed into going into the studio before we were ready. It almost cost us our career. We had planned on taking eight months off before making **Lucy**, but we didn't listen to what we believed should have been done. Now we know that we should *always* listen to our own instincts. I still think **Lucy** is a great record, but it was all part of our learning experience. Without having gone through that, I don't believe we would have had the strength and the smarts to make a record as good as **happy pills**.

HP: How do you believe that Candlebox' music has evolved over the years?

KM: As we've gotten to know each other better over the years, it's provided the music with a lot more substance. We communicate better now, better than ever before, and that's had a great impact on what we do. We know what's best for Candlebox, and we've learned to appreciate what each member brings into the band. If Pete insists that a certain solo should be kept in a song, we do

it. If I like a certain vocal part, it stays in. It's made for a much more cohesive, powerful sound, and to my ears at least, that's the key to **happy pills**.

HP: Was there any fear on Candlebox' part that the rock scene had passed you by over the last three years?

KM: Not really. I imagine in the dark of night any musician can have that fear, but we never focused on success or money. Our focus was always on the music, and we knew that was still strong. I think there may have been a bit more concern on our record company's part than on ours. They're the ones who wanted to hear the demos and make sure everything was exactly the way it should be. I mean the people at our label, Maverick Records, have been great to us, and I understand their approach. But our attitude was, "trust us, we're ready." When they came down to check us out, they were blown away.

HP: You were the first successful band on Maverick, the label formed by Madonna. Do the folks at the label still treat you with the respect you deserve?

KM: It's a different atmosphere. They're a great label, but like with any band/label

happenings in the world of Candlebox.

Hit Parader: Your first album, **Candlebox**, sold three million copies. Your second, **Lucy**, didn't do nearly as

"We went back into the studio before we were ready. It almost cost us our career."

well. What did that experience teach you as you recorded **happy pills**?

Kevin Martin: We learned that coming right off the road and cutting a new album is a big mistake. We knew it, but we didn't do anything to stop it. Not to place blame elsewhere, but the fault lies with our old manager. He had dollar

It's been three long years since Candlebox last graced the rock world with their distinctive sound. During that time much has happened within this award-winning band...and much has happened within the rock form itself. After a lengthy period of introspection and self-analysis, vocalist Kevin Martin, bassist Bardi Martin and guitarist Peter Klett decided to fine-tune their lineup, bringing in former Pearl Jam drummer Dave Krusen prior to the recording of the group's new disc, **happy pills**. But at the same time, the Candlebox brigade noted that the rock scene that they had dominated so splendidly with the success of their first two platinum albums in the mid-'90s had also changed radically. The "Seattle Scene" that these Emerald City rockers had initially ridden to fame back in 1993, had come and gone—leaving scant few survivors in its wake. But now, with a renewed vigor, a restrengthened lineup and a refocused approach, Candlebox once again feel ready to take on the world. Recently we caught up with Kevin Martin to talk about the latest

relationship there are some ups and downs. Thankfully, things have generally worked out the way they should have. They certainly acknowledge that the success of our first album allowed the label to grow. But it's more than just Madonna's label. She's an amazing business woman, but we really don't deal with her. The only time I speak to her is when I call her each year on her birthday. But I have the upmost respect for her, and I believe she has the same kind of respect for us.

HP: Let's talk about the so-called Seattle Scene. You've survived. Others haven't. Why?

KM: We'll never deny that earlier this decade Seattle had some of the most incredible music in the rock world. But we've never been a band that takes itself that seriously, and the whole thing about what happened in Seattle was that *everyone* else took it very seriously. I don't know if the bands did necessarily,

but the media certainly did. Seeing Eddie Vedder on the cover of **Time** magazine as "the voice of his generation" was probably a real damaging thing to his spirit. But I also think we were never part of that great first wave of bands, so we avoided a lot of that media focus. We've never been critical darlings, and we accept that. It's fine with us. But the fate that's fallen a lot of those other bands has no impact on us. Being from Seattle has been both a blessing and a curse—though I think we now see the "up" side of it more than anything else.

HP: When did you decide that you needed to change the band's lineup?

KM: We were about six songs into our demo process. We just sensed that things weren't working the way we wanted them to. Once Dave agreed to join, we wrote 22

new songs in a period of weeks. It was an amazing creative experience. Dave has been a friend of mine for a long time. I never knew him as the "Dave from Pearl Jam". He was just a guy who I would run into from time to time as we criss-crossed on the music scene back home. When we realized we needed a new drummer I called him up and offered him the spot. He was in a band called Hovercraft at the time, but he thankfully decided to put that aside and join up.

HP: Take a song on **happy pills** and tell us why you like it.

KM: Let's talk about *It's Alright*. I remember watching *VH1 Legends* one night, and I started to realize how important music is to me. I just picked up a pad and started writing lyrics. The next day I took those lyrics to rehearsal and as soon as I walked in Pete came up to me and said, "I wrote a melody last night." We started just playing around with it, and I started singing my lyrics to his melody—and they fit perfectly. It was really scary. But that's the kind of feeling that makes a great song...and hopefully a great album.

EBB O X COMING ON STRONG

BY CHARLIE FINE

"There's a unity within the band that we've never had before."



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BY ROB ANDREWS

When it comes to marketing themselves, Kiss have never missed a trick. Even 20 years ago—back during the group's original "glory days"—this face-painted money making machine never switched their quest for maximum financial gain to the "off" position. Revenues derived from such disparate sources of income as Kiss comics (supposedly printed using the band's "real blood"), Kiss dolls, Kiss lunchboxes and Kiss Halloween costumes all served to augment the multi-millions the group was already taking into their corporate coffers from concert ticket revenues and the sales of such multi-platinum discs as **Destroyer** and **Love Gun**. Such mega-buck remunerations set the group's members up for life—but that still didn't stop the reunited foursome of Gene Simmons, Paul Stanley, Ace Frehley and Peter Criss from taking in an estimated \$70 million more from their 1996/'97 "reunion" tour.

Today, in the wake of their latest album, **Psycho Circus**, reaching the top of the charts, these legendary, reunited Costumed Crusaders have undertaken an unprecedented campaign to make sure that everyone, everywhere owns (or at least wants to own) a piece of Kiss. From exclusive band-authorized "kiss my ass" toilet paper to \$50,000 specially-designed "Kiss cruiser" automobiles, this heavy metal "Fab Four" have created a product line designed to reach straight into the pocket of everyone, everywhere with the same degree of brilliance and savvy that this unique musical unit have always brought to their rock and roll product. Kiss clearly understand that many of their followers have grown up right along with them, and some of those that perhaps had to scrape up a five-spot to purchase **Kiss Alive** back in 1976, may now very well be among the Kings of Commerce, easily able to pick up a \$600 Kiss leather jacket, or a \$1000 "officially licensed" platinum album commemorating that said-disc.

"Our fans are incredible," Stanley said. "So many of them have stayed loyal to us throughout the years. When we went on tour a few years ago, in every city around the world there were faces we recognized from 10 or 20 years earlier. Many of them had brought their wives or their kids to experience the same things that they had

enjoyed before. That was one of the things that was particularly special for us."

Stanley may have wondered where many of Kiss' long time supporters had gone earlier this decade when it occasionally appeared as if the band had lost its way. Kiss stumbled and fumbled on various occasions while looking for their footing in a decade that saw their brand of hard rock fall by the way-side in favor of grunge, punk and alternative musical onslaughts. During much of that time Kiss remained strangely silent, for the most part releasing only live and studio "greatest hits" compilations and leaving their Kiss Army faithful to speculate over the group's uncertain future. But with the return of Frehley and Criss in 1996 after an

in some ways. But at the same time, we wanted this music to be true to what we've created over the years—the music the fans know and love."

Certainly Kiss' recent road back to the top hasn't been a particularly easy one. After all, four men in their mid-40's dressed in black and white face-paint, singing songs filled with images of rekindled band unity and comic-book heroics tends to run the risk of dissolving into self-parody if not handled properly. But in the ever-clever hands of Kiss this potentially lethal situation has proven to be no problem at all; if anything their trademark makeup and skin-tight stage suits tend to effectively mask the most obvious signs of aging quite nicely. Still, with the Kiss Army

ready to dissect and analyze ever tidbit of new information coming their way, it has been hard for the band to mask even the slightest internal ripple that has run through their well-oiled rock and roll machine.

While everything within the group's musical family has



"Our job is to give the fans exactly what they want."

18 year absence, the one-and-only original Kiss was back to reclaim not only their position of dominance in the rock world, but to also help relight the long-dormant spark of hard rock's commercial fortunes. And now with **Psycho Circus** proving to be the most successful Kiss disc in more than a decade, it's clear to anyone with eyes and ears that these legendary rockers are back, bigger and perhaps even better than ever before.

"With a legacy like ours, you never can forget what the audience expect—and what we expect," Stanley explained. "One of the basic strategies of Kiss has always been to both challenge ourselves to produce the best music we can, but at the same time work hard to give the fans what they want to hear. That's certainly been the case with this album. We didn't just want to try and recreate the Kiss sound of 1976. We've moved beyond that

apparently been nothing but sweetness-and-light over the last two years, it certainly hasn't been a well-kept secret that merely completing the recording of **Psycho Circus**—and putting together the group's current world tour—has been anything but simple. Merely planning and executing the incredible 3-D effects that serve as the foundation of the **Psycho Circus** road extravaganza have ranked among the most challenging tasks of the band's long career. But Kiss has always enjoyed the thrill of going where no band has gone before, and once again in 1998 they've pulled it off brilliantly. From the multi-faceted media commotion that greeted the arrival of their new disc in September, to the veritable stampede caused by fan reaction to the group's latest tour, it once again seems as if this incredible quartet has proven themselves to be the unquestioned masters of the rock and roll game.

"The only goal we placed in front of ourselves this time was the question, 'What can we do to give the fans exactly what they want?'" Simmons asked. "We think we've done exactly that both with this album and this tour. We've spared no expense, we've turned every corner in our desire to make this the most incredible rock and roll experience of any fan's life. Our fans wanted the best...they got it."



KISS
HIT PARADER

"The best way to describe this band is as a musical experiment in progress."

It's been said on more than one occasion, by more than one individual, that you've got to be just a little crazy to want to play rock and roll... at least crazy like a fox. Ozzy's proven it, Manson's proven it, and countless others have tried to prove it—to widely varying degrees of success. And in that somewhat noble tra-

dition of trying their best to outrage and inflame their way to fame and fortune, here comes a band called Psychotica who just may rank among the most unusual acts ever to come traipsing down the rock and roll pike.

PSYCHOTICA

PUSHING THE LIMITS

BY BUZZ J. BARTELL

dition of trying their best to outrage and inflame their way to fame and fortune, here comes a band called Psychotica who just may rank among the most unusual acts ever to come traipsing down the rock and roll pike.

The brainchild of one Pat Briggs (who in a previous life a decade ago was the Sebastian Bach look-alike, pretty-boy frontman for a hair metal band called R-U-Ready), Psychotica seem intent on turning many of your well-established rock and roll perspectives inside out. As proven throughout the group's sophomore album, **Espina**, their ability to blend together seemingly divergent musical reactants—including heavy metal, goth, punk and a touch of traditional Spanish music—has served to quickly establish Psychotica's reputation as a band that's got more to offer than just a strange look and an outrageous stance. In fact, according to vocalist Briggs (who is accompanied in Psychotica by guitarist/bassist Ena Paul Kostabi and cellist—yeah, cellist—Enrique Tiru Velez), his band is designed to be a multi-dimensional, multi-cultural experience focused on expanding the often restrictive bonds of rock and roll.

"This is a musical experiment in progress," Briggs said. "I believe we're trying to accomplish things that no other band has ever even attempted—let alone succeeded. We're trying to remove the restrictions, break the bonds, that so much music has. Rock music can be unpredictable and daring—while still being successful."

For Briggs and his unusual band, the road to rock and roll experimentalism has been—as one might expect—a most unusual one. In fact it wouldn't be pushing things to say that Briggs has lived one of the strangest musical lives of anyone currently inhabiting the hard rock sphere. Going back a decade, his

when the band seemed on the verge of something BIG after touring with the likes of Tool—their label promptly up-and-folded. While such an unsavory history might have been enough for some musicians to pack up their guitars and head for home, such activity only seems to further inspire the ever-unpredictable Mr. Briggs.

"There's no question that some unusual things have happened to me in my music career," he said. "But I don't waste my time thinking about what



Psychotica: "We're trying things that no other band has ever attempted."

highly touted band R-U-Ready got a major media push by their then-burgeoning record label, only to see that disc never even released in the U.S. for a variety of still mysterious reasons. Then soon after Psychotica's self-titled debut disc appeared in 1996—at a time

might have been or should have been. Things happen for a reason. Everything that has happened to me in my life has prepared me for making this album."

Indeed from the opening riffs of *Ding Dong Dead* through the heavy-handed machinations of *Blind* to the band's highly intriguing cover of the schmaltz classic *MacArthur Park*, Psychotica have offered up a text book example of hard rock eclecticism. Certainly it's not music designed for everyone; Briggs would have it no other way. But if your rock tastes run towards the unconventional and the unexpected, and your idea of a good time is having a laugh while you're banging your head, then per-

haps **Espina** is the disc you've been waiting for all your life. It certainly promises to be startlingly different from anything else that currently may be inhabiting your disc collection—exactly what you'd expect from a band whose motto is "Infiltrate, Assimilate and Annihilate."

"You can both screw and cry to this record," Briggs said. "You can take it seriously, or you can laugh. We leave it all up to you."

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BY JODI SUMMERS

Metallica may be one of the most influential acts of the latter part of the 20th century, but they still can't help returning to their **Garage Days**. This holiday season saw the release of the third album in the **Garage Days** saga, along with a home video and DVD (digital video disc).

This new package is kind of the best of **Garage Days** and then some, as the newer, bigger, better CD package (all the other **Garage Days** albums have been on vinyl) offers rarities and cover songs from the band.

"I will not tell you what's going to be on there, and there will not be anything that you'd expect, guaranteed," bassist Jason Newsted teased during Metallica's U.S. summer tour. "There will not be punk music from like Sex Pistols or Diamond Head or things like that. It's not going to be like that; it's going to be far more obscure—things you

wouldn't expect from Metallica."

This installment of **Garage Days** is the latest in a series that began in 1984 with the rough and ready outing titled **Garage Days Revisited**. Frontman James Hetfield, drummer Lars Ulrich, guitarist Kirk Hammett and then-bassist Cliff Burton (who died in a tour bus accident in 1986) truly enjoyed putting the project together because it was a break from what had already become a career with such groundbreaking thrash and burn albums as **Master of Puppets**, **Kill 'Em All** and **...And Justice for All**. Instead of the responsibility of putting together an album of powerful, thought-provoking tunes, **Garage Days Revisited** was just the band banging out songs that they used to jam in their garage before Metallica reached the levels of international obsession they now command.

Garage Days Revisited was a good release. So much so that this form of unpresured music making was continued after Jason joined the band with another collection of easy to beat up tunes on 1987's **Garage Days Re-Revisited**.

Both vinyl collections featured songs by obscure bands like Diamond Head groups that were influential to Metallica, but had little lasting impact on life as we know it. Both of those records are long out of print, which is why Metallica has decided to release the next album in what is becoming a tradition of

low pressure, good fun releases. The new **Garage Days** collection, which found its way into stores just before Thanksgiving, includes songs from two previous **Garage Days** releases, and also features a new batch of B-sides and cover tunes, including *Am I Evil?*, *Blitzkrieg*, *Helpless*, *The Small Hours*, *The Wait* and *Crash Course In Brain Surgery*, among others.

"For the new **Garage Days** project we did a bunch of cover songs and released them with the original \$5.98 EP that came out in

James Hetfield:
Proud papa.

METALLICA

'87, because that album has been deleted since what... '89", informed Kirk. "It has been out of print for a while so we're re-releasing it along with these new cover songs and also all the other cover songs we have ever done. All the other B-sides. So it's going to be just a big collection of cover songs."

Metallica has been needing new musical entertainment. It took them minimal time to record 1998's **Re-Load**, since most of that disc had been recorded at the same time as their 1997 release, **Load**.

Things have changed—the Metallica of our youth, and the band's youth, has gone.

The musicians are well into their 30s at this point. The black on black attitude is comfortably familiar, but the long hair has been chopped to an easy to manage level. Facial hair is now the rebellion of choice, coupled with various body piercings.

The thrash metal they pounded out in tight little clubs and megaseat arenas that made you bang your head a million miles a minute has slowed to a more manageable beat... so much so that for the first time in Metallica's history, they've begun incorporating an acoustic set into their live show.

"It's something different that we haven't done before in front of people in America—acoustic stuff," revealed Jason. "It went over really well on the first leg in the Pacific Rim. We needed to do it—we wanted a change. Playing acoustic is really fun for us, and it's important to keep touring fun."

Ask any band and they'll tell you. The road can definitely get old. The cheering crowds are fabulous, but the travel and the impersonal

hotel rooms, sometimes you want more...

"When you go to Chicago and you play Rosemont Horizon for the eleventh time, I wouldn't say it was fresh and exciting," confirmed Lars. "But, there's always something that you can focus on to inspire you—some new face in the crowd. There's always some new place you can channel some energy from, that's the most important thing."

On the road, you do whatever you can to give it a new twist, and that might be playing acoustic, changing the set around or synching the fireworks badly. Metallica enjoy the spontaneity of roaming the countryside, and they don't like doing the same thing time and time again. An easy way to vary things is to change the set list around.

"Once you've done 20 or 30 gigs, it kind of has a tendency to settle in and sometimes it can get a little too comfortable," offered Lars. "But we can always throw some variety in because we have so many songs to choose from. We pride ourselves on the fact that we cover all the different bases."

There's always some obscure song from somewhere that we

can dig up and pull off that we haven't played for 10 years. And for kids who see us a lot, they're excited to see what kind of weird stuff we're going to pull out. We never really subscribed too much to touring on a new album and the idea that we've got to play 10 of the new songs and two old songs. We try to do a comprehensive set list that covers all the songs spanning our entire career from **Kill 'Em All** to **Re-Load**—with a few acoustic numbers thrown in for good measure, since acoustic seems to be the vibe these days."

For added variety, the period during the band's last tour offered Lars and James something completely different—parenthood. In June, James and his wife, Francesca, became the proud parents of an 8 lb, 4 oz., baby girl, Cali Tee.

The baby, who was nearly two weeks overdue at the time, was born at 11:13 AM, June 11th. Lars and his wife, Skylar, followed suite soon after, having their first child in August. Don't expect parenthood to change either Metallimember much.

"I would love to have my children experience all the things that I do and to not think that daddy sits on the couch and drinks beer for a living."

READY TO RUMBLE

"We needed to do this—we wanted a change."

James

offered. "I want them to know what really goes on out here. I think that they should be exposed to the life that I have as soon as possible."

The offspring brought strategic breaks in Metallica's touring schedule, there was a break in June so James could have his child, and then another space in time in August, so Lars could be there for the birth of his first child. Childbirth was old hat for Skylar Ulrich as she's a medical doctor currently doing her residency in New York. Skylar, the former girlfriend of writer/actor Matt Damon, was also the inspiration for the lead female character in **Good Will Hunting**—actress Minnie Driver played a doctor named Skylar. Apparently, Skylar broke Damon's heart when she ran off and married Lars. Indeed, angst is very appealing, as is parenthood, which the very thoughtful and contemplative drummer is trying not to get angst about.

"I don't know how parenthood is going to affect me," admitted Lars. "I try and not pre-plan a lot of that stuff. Instead of wasting my time freaking out about it now, I'll just see when it happens. It'll be a beautiful thing and I'll adjust my life accordingly."

Lars Ulrich:
"Touring has a tendency to get a little too comfortable."

When your name is Marilyn Manson, staying out of the public eye for more than a few hours at a time apparently qualifies as an unnatural act. When your reputation has been carefully constructed from a series of head-turning, eye-popping, brain-bending appearances (both on stage and off), then the very notion of purposefully avoiding the hot zone of rock and roll outrage seems one step this side of impossible. But as the world impatiently watches and waits for the next Manson sighting, and as The Man himself basks in the contented after-glow brought on by the success of his controversial new album, **Mechanical Animals**, it seems that this recent temporary shunning of the media spotlight

more television screens, and as his explosive autobiography *Long Hard Road Out Of Hell*, reached the Top 10 of the mainstream book sales charts, there seemed to be a sudden overabundance of Manson-related propaganda flooding our lives—whether we wanted it there or not. For much of 1997, on into early 1998, Manson seemed to be both omnipresent and omnipotent, with his musical and cultural influence reaching out of the rock and roll spectrum and, somewhat amazingly, beginning to touch on everyday American life.

School kids both in urban centers and in the heartland began adapting some of Manson's more obvious personality quirks—dyeing their hair jet black, wearing ghoulish white makeup, painting their fingernails...and those were the guys! It appeared that there was indeed a Manson Menace sweeping across the American landscape. What was a performer to do?

September (despite the fact that many major record store chains, including K-Mart, refused to carry the disc due to its "nude" cover and often outrageous contents), it would seem that MM will be bigger than ever over the next 12 month span. Despite his somewhat surprising change in style away from the goth/industrial sound that first won him acclaim and towards a more "glam" approach, it seems that Marilyn Manson is more determined than ever to make sure his mark on the rock landscape will be a lasting one.

"There are things I want to try," Manson said. "It's time to find out what I can do—and what I can't. It's time for this band to establish its own rock and roll personality."

But as 1999 comes into sight, one of the more intriguing questions facing an ever-inquisitive rock and roll public is, will Marilyn Manson's return to the music scene with **Mechanical Animals** mark him as a conquering hero...or cement in the minds of some non-believers the notion that he will never be more than a short-lived phenomenon? Judging by the steady stream of letters and e-mail correspondences flooding the **Hit Parader** corporate offices, the answer seems clearly to be that before year's end the Manson Gang will be bigger than ever...especially if MM's new album continues to sell at

MARILYN MANSON EYE OF THE STORM

may eventually result in a new MM emerging from his self-imposed cocoon of isolation.

Still, there are many who speculate that Manson *needed* to turn down the heat a few degrees on his high-profile persona if he sincerely hoped to avoid a quick and dramatic rock and roll burn-out. Let's face it, few performers have ever come as far, as fast as Marilyn Manson. As his popularity exploded—and his infamy grew—thanks to high-profile, multi-platinum albums such as **Smells Like Children** and **Antichrist Superstar**, the focus on this dynamic Prince of Perversity began to reach near-epic proportions, with some forces on both the conservative right and the liberal left proclaiming him Public Enemy Number One.

"Sometimes I find it really interesting to hear what people say about me," Manson said. "I have become detached from a lot of what's happened over the last few years, so hearing them talked about by other people is a very revealing experience."

When his semi-Satanic, quasi-quixotic musical stance began to draw the ire of political big-whigs and the mainstream media, it seemed to be only a matter of time before a Manson "backlash" of some sort would commence. And as his ungodly visage leaped off of more and more magazine covers, as his mismatched eyes started back from more and

"Sometimes I find it very interesting to hear what people say about me."

upon both the total love and abject hate that his work inspired. Or he could take a more radical and perhaps even necessary path by seeming to disappear for a period of months as he labored on the various artistic complexities that comprise **Mechanical Animals**, hoping that the old axiom "absence makes the heart grow fonder" would indeed prove to be revelatory.

"I don't know if he planned to kind of lay low for a while or not," revealed a Manson confidant. "But the fact is that it's worked to his best advantage. I think a lot of people were getting a little tired of seeing him everywhere. They needed a break. *He* needed a break. So it all kind of worked out for the best. Now as he comes back with his new album, it's almost like a fresh start. The fans have been craving him more than ever."

It's still not abundantly clear as to what the full impact Manson's new disc has had on the rock scene. With it entering the top echelon of the sales charts shortly after its appearance last

He could continue to feed

near-record levels and the group's world tour continues to pack arenas from coast to coast. With the appearance of Manson's "more accessible" sound, and even more outrageous look, the disc could, in fact, expand the group's musical horizons, eventually allowing Manson to conquer ever-more distant rock and roll terrain.

But as is seemingly always the case with Manson, even the slightest slip up—whether it be a questionable lyric, a scandalous on-stage act, or a misinterpreted off-stage statement, could once again bring the media wolves bay-ing at his door. Some say Manson *craves* for such action. Others insist he's finally grown to the point of wishing to place the public's attention on his music rather than on his admittedly bizarre lifestyle. The fact is that only time will tell which side actually knows the truth and which is merely pissing in the wind.

"Manson is a star, perhaps the biggest star hard rock has to offer right now," our inside source stated. "But it's time for him to prove that there's a lot more to his success than image and outrage. This is the album that's going to do just that."



MARILYN MANSON
HIT PARADER

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[illegible][illegible]

Black Sabbath has played rock and roll for more than 30 years—longer than a vast majority of their audience has even been alive. With such a lengthy history to consider, fans everywhere, naturally begun to wonder what continues to motivate these legendary Princes of Darkness. After all, when each and every band member is fast approaching the half-century age mark, the burning passions and wanton desires of adolescence have long since been replaced by the more temperate temptations of middle age. Yet for vocalist Ozzy Osbourne, guitarist Tony Iommi, bassist Geezer Butler and drummer Bill Ward playing their distinctive brand of metallic rock has never had much to do with age, experience or teen-aged lust. Rather, Sabbath's music was, is and will forever be about one thing and one thing only...raw, unadulterated power.

Place these veteran rockers on stage together, let them crank their amps to "11", let the Ozz run wild, and they still possess the uncanny

years, the anger and the harsh words, I think we all wondered if the magic would still be there. Well obviously, it is."

How amazing it is that after three decades atop the metal mountain, this seminal hard rock force can still pack arenas and sell millions of albums with apparent ease. Of course, the facts that the band's original lineup hasn't recorded together since 1980, and that Ozzy has grown into the Metal Godfather during his long tenure away from Sabbath has only added more fuel to the fast-heating embers of Sabbath's record-shattering reunion. The successes of the live disc, the band's impending North American tour, and the promise of a new studio disc sometime in 1999 have all incredibly combined to make the Sabs' career hotter than at any point since they first hit the music scene in the late '60s. No longer social outcasts and rock and roll misfits, it seems quite safe to say that the outfit of Iommi, Butler, Osbourne and Ward now rank among the most hallowed and

tracks that appeared on the group's recent in-concert collection, to realize that in late '98 the Sabs can still cast a giant shadow across the face of the hard rock landscape. Indeed their new music may well be among the most eclectic and powerful of their career, facts that certainly bode well for their upcoming studio disc, which the band is working on even as you read this.

"Our attitude is that while the iron's hot we should strike," Osbourne said. "The world seems so interested in Sabbath at the moment that we're putting so much of our energy into the writing and recording of the new album. Tony moved into my house for part of last year, and it seemed as if every day there'd be two new songs that he'd written for me to learn. We were both so into what we were doing. The creative energy was simply incredible. We're determined to make the next Sabbath album the best one we've ever done, and I think we are going to do exactly that."

Still one must wonder what a younger generation of metal-heads thinks about this

BLACK SABBATH A SINGULAR FOCUS

"Working with Sabbath again has been an amazing experience."

BY RYAN HARDING

ability to virtually obliterate many of the world's most pressing problems through the sheer power of their sound. Many have tried to duplicate and countless others have attempted to imitate the Sab's trademark roar. But the fact is that nothing else in rock and roll history has ever come close to matching the sheer sonic intensity brought forth when these metal masters start laying down the mega-ribs to such classics as *War Pigs*, *Paranoid* and *Iron Man*. Today, however, it is not their past accomplishments or their sparkling list of previous platinum platters that the reunited members of Black Sabbath want to focus upon. Rather, their eyes are fixed on a more compelling prize—the huge commercial gains to be enjoyed in the months and years ahead. With the success of their recent live album, *Reunion* (which was recorded last December in front of the band's home-town crowd in Birmingham, England), it seems that—as baseball sage Yogi Berra might say—Sabbath's future is all ahead of them.

"Working with Sabbath again has been amazing," Osbourne said. "It's opened my eyes to so many things. We're playing better than ever. Just listen to the music that's on the live album—it's awesome. After all the things that we've gone through over the

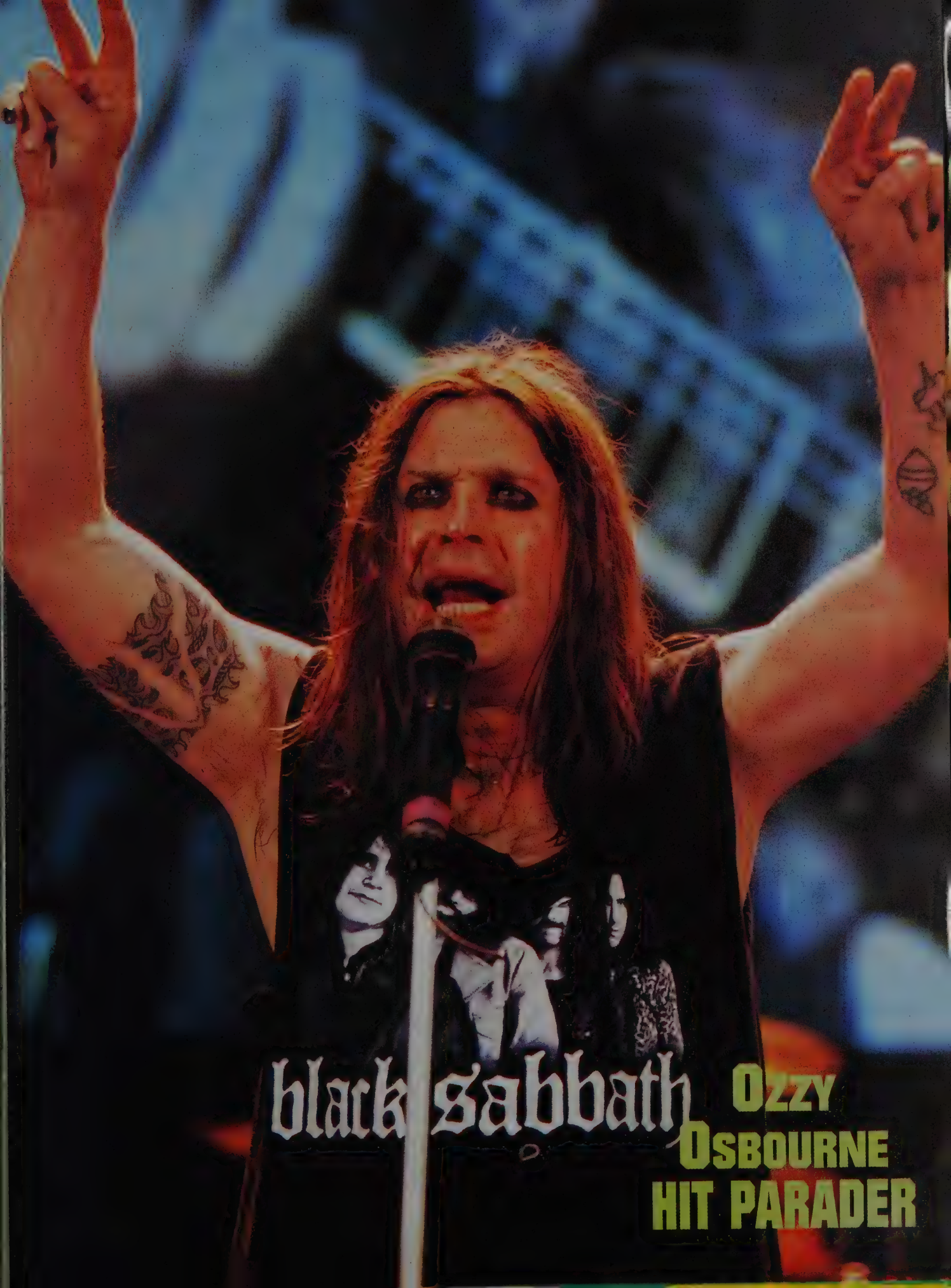
respected bands in hard rock history. In word, deed and action they are heavy metal! Along with the likes of Led Zeppelin and Deep Purple, it is they who helped give the metal realm the blue print from which to construct the most awesome musical sound of all time.

"I believe that the fans appreciate all that Sabbath has done over the years," Iommi said. "It never really seemed to matter who was in the band, the fans reacted strongly to the music. But it is wonderful to be back working with Ozzy, Geezer and Bill. They are like family. But the passing of time has done some wonderful things for us. It's made us more appreciative of one another, as well as of the music we make."

Unlike so many of their long-standing musical contemporaries whose musical approach and physical appearance seem to alter with the shifting winds of rock and roll change, through it all the Sabs have remained loyal to their *sturm und drang* approach. Iommi's mustache still droops menacingly. Ozzy's eyes still sparkle with fire. The rhythm section of Ward and Butler still lay down the heaviest back-beat in the business. All one need do is listen to *Psycho Man* and *Selling My Soul*, the two new studio

reformed, reenergized version of Sabbath coming back seemingly from the dead in an attempt to reclaim their heavy metal throne. With a new generation of hard rocking acts—from Korn and Sevendust to Marilyn Manson and Pantera—making their own marks on the rock world, does a younger legion of metal fanatics really yearn for the return of these aged metal masters? Judging from the responses afforded the group's live disc, as well as that given to the band during their set at the '97 OzzFest, the answer would seem to be a resounding YES! Perhaps over the next year, those far too young to have ever experienced the excitement of Sabbath the first time around will get the thrill of their lives as this ultimate metal machine cranks into high gear once again.

"I mean no disrespect to the other members of Sabbath when I say that I believe that original Sabbath is the one that people remember," Ozzy said. "I'm not tooting my own horn, but my leaving was kind of like taking Paul McCartney and John Lennon out of the Beatles. Without their voices, it's just not the same band. For years the fans have wanted to know if we'd ever get back together again. Now they have their answer."



black sabbath **OZZY**
OSBOURNE
HIT PARADER

Bush are unquestionably known more for their platinum-selling albums and their headline-grabbing off-stage relationships than for their sense of humor. But sometimes it does indeed seem as if these chart-topping rockers take particular pleasure in making the rock world chuckle. Sometimes they enjoy it when the joke's on them, but most of the time these British lads like putting one over on us ever-gullible Yanks. Take, for instance, one of the best-known tales concerning the early days of vocalist/guitarist Gavin Rossdale, guitarist Nigel Pulsford, bassist Dave Parsons and drummer Robin Goodridge—the one about how they first met as painters in their home city of London. There they supposedly spent their

tion to the band full-time," the handsome vocalist said. "We did all paint, that is true. But we also had jobs ranging from driving ice cream trucks to working for a kosher/sushi restaurant called So Sue Me. The painting angle was just played up by the people who first spoke to us. We mentioned that we were painters part-time in order to pay the bills. They made it seem like one day we were all standing on a street corner painting, and the next thing we knew we had a hit album. It wasn't quite that simple—I only wish it had been."

Whatever the facts behind their mysterious background may be, some five years after the world got their first taste of Bush's hard rocking talents, these British bashers have now firmly secured their

place in the pantheon of '90s superstars. Their first two albums, **Sixteen Stone** and **Razorblade Suitcase**, have now sold a most-impressive total of seven million copies world-wide, and their videos for songs ranging from their first, *Everything Zen*, to their most recent, *Mouth*, have drawn rave reviews from all specters of rock society. Undeniably, these London lads have emerged as one of the only European hard rock bands of the last decade to crack America's ever-tightening grasp on chart success. Perhaps one of the principle reasons for all their on-going acclaim is that with their jangling guitar lines, edgy vocals and quirky lyrics Bush have served as a musical bridge between the grunge-filled sounds of the early-'90s and today's more industrial themed styles.

"There's no question that we're not playing what might be viewed as 'traditional' British hard rock," Rossdale said. "We have listened to a great deal of the music that's been released over the years, espe-

BUSH

TAKING THEIR TIME

BY WINSTON CUMMINGS

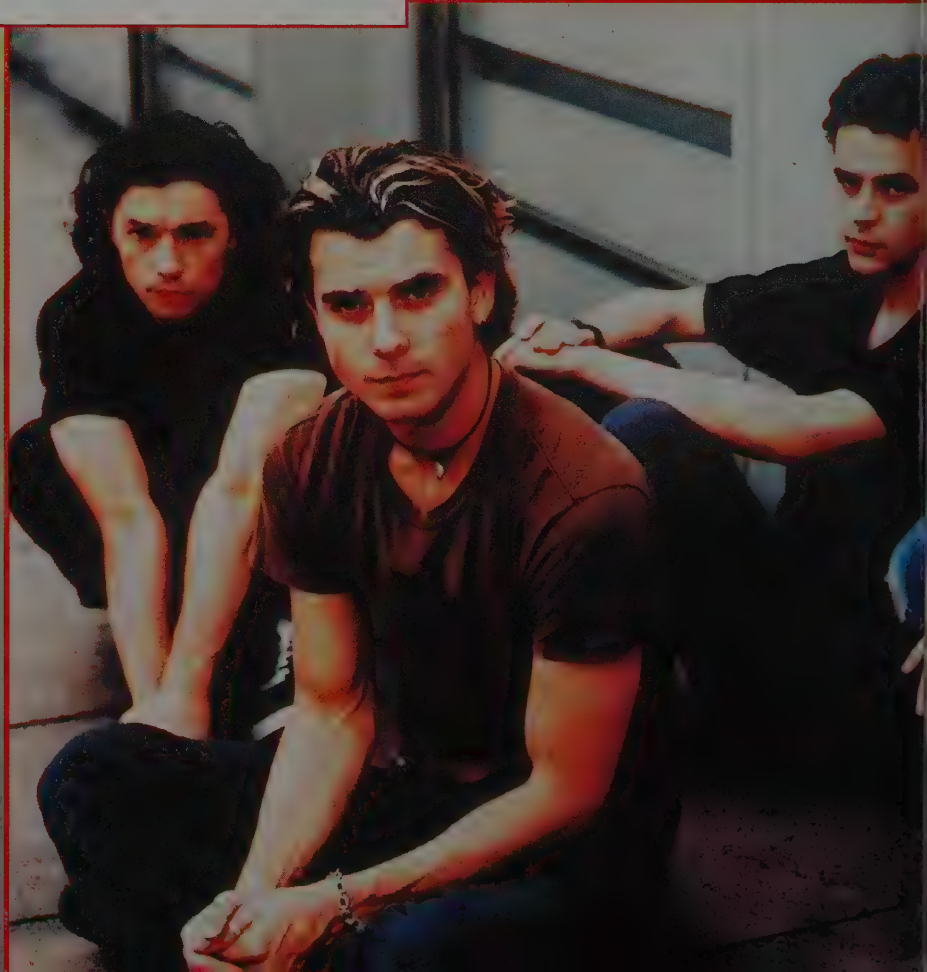
"We're not playing what might be viewed as 'traditional' hard rock."

cially the things that have come out in the '90s. I imagine they've had some degree of influence on us because we like so much of it. But just as I feel we carved out our own place in the rock world, other bands will do that as well. I don't view us as trend-setters, or trend-followers...just a good rock and roll band."

days working for the city government, throwing a fresh coat of color on anything that didn't move. Then in the evenings they'd supplement their meager paychecks by going into a variety of local pubs and playing their then-budding hard rock anthems for anyone who'd listen.

Even the band's first official record company bio makes mention of these supposed "facts", throwing in a glib line or two about how just as they were forming Bush back in 1993, the guys thinned their paint supplies with water in order to save money and buy studio time. Hey, even us rock-savvy folks at **Hit Parader** (and we've heard every story in the books over the years) fell for this intriguing tale when we ran our first feature on the band a number of years ago. Well, we're sorry to tell you this, but the simple truth is that these guys *didn't* first meet as they spent their days whitewashing Londontown's many historical monuments after all. It was all a big joke; just something interesting to say when people first began clamoring to learn everything they could about this once-mysterious band called Bush. As he looks back on the band's admittedly interesting roots, Rossdale can't help but laugh.

"As it happens we *did* have a lot of strange jobs before we turned our atten-



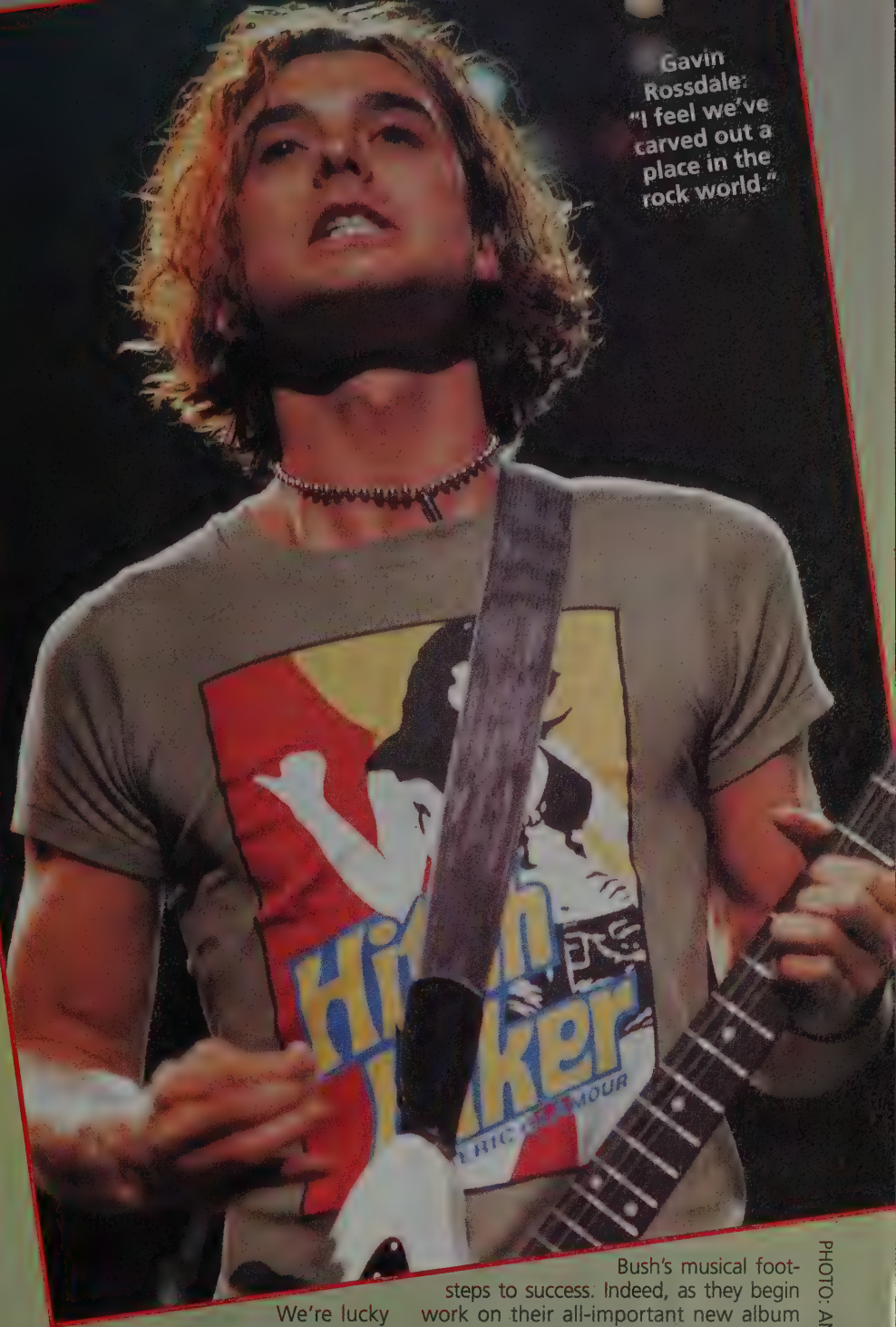
No matter what their influences may— or may not— be, there's no question that on each of their albums—including their highly controversial 1997 disc **Deconstructed**— Bush have presented some of the freshest sounding music of recent years. With a style that manages to simultaneously be aggressive yet accessible, Bush's music comes across as a full-blast rage against everything and everyone that has ever stood in this band's way. From the haunting lyrical images that fill so many of their songs, to their increasingly high-profile work on a wide variety of big-time movie soundtracks, throughout their half-decade career Bush have continually stuck their necks out a long way, playing a bold, daring brand of rock that loudly and proudly dares the listener to hop aboard and join their musical journey.

"One of the reasons we've been able to succeed to the level that we have is that the record company has been so cooperative," Rossdale said. "I don't think that many bands can say such nice things about their label. They've not only helped promote our music, but they've helped us get involved in a variety of interesting outside projects— like movie soundtracks— as well.



Bush:

"We had a lot of strange jobs before forming this band."



Gavin Rossdale:
"I feel we've carved out a place in the rock world."

We're lucky in that we're signed to a relatively small label, Trauma Records, which is actually part of a giant company, Interscope. So we get the best of everything that way."

Still, despite not having to deal with the customary record label red tape that is the bane of many band's existence (even some very major bands), not even the members of Bush could have predicted the immediate and frenzied response their music has enjoyed world-wide. While at first the band was viewed as primarily an "American" success, even back home in England Bush's success has now begun to spawn a new generation of bands, many of whom seem determined to follow in

Bush's musical footsteps to success. Indeed, as they begin work on their all-important new album (now scheduled for a spring '99 release), it seems as if we've only experienced the tip of Bush's multi-faceted musical iceberg.

"It's good that rock and roll is beginning to be played in Europe again," Pulsford said. "For too long all it seemed to be— especially in London— were dance tracks and pop things. But the pendulum always swings back and forth. Hopefully there will be more clubs opening in Europe that will allow young bands the chance to get up and play. That was one of the biggest problems we had— just finding a club that would allow us to do what we do. But if we've helped make rock a little more prominent, I can't think of anything that would be better."

PHOTO: ANNAMARIE DISANTO

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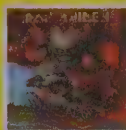
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THE TOP 5'S OF 1998

Some misguided souls may say that 1998 was an "off" year in the world of hard rock. There were few chart-topping album releases, few arena-sized tours and few new bands breaking through to the big time. But on the other hand, how can any year that witnesses new discs from Marilyn Manson, Korn, Van Halen, Kiss and Black Sabbath (the latter two featuring the original bands) be viewed as anything short of spectacular? In many ways 1998 was a year of transition for hard rock, seeing the music field move further and further away from the angst-filled vibes of the early-'90s and further towards the rap/metal sounds provided by the likes of Korn, Rage Against The Machine and Sevendust. But, dear **Hit Parader** readers, we're not here to merely provide you with our unique insight of the year gone by—we're here to give you our views of the year's Top 5 events in a wide variety of hard rock categories. You may agree with us, or you may not; but as we say every year at this time, if you don't like *our* list, make up your own!

TOP 5 ALBUMS

1. MARILYN MANSON, *MECHANICAL ANIMALS*
2. METALLICA, *RELOAD*
3. KISS, *PSYCHO CIRCUS*
4. KORN, *FOLLOW THE LEADER*
5. MONSTER MAGNET, *POWERTRIP*

TOP 5 BANDS

1. KORN
2. MARILYN MANSON
3. KISS
4. NINE INCH NAILS
5. BUSH

TOP 5 LIVE ACTS

1. OZZY OSBOURNE/
BLACK SABBATH
2. MARILYN MANSON
3. PEARL JAM
4. KISS
5. METALLICA

TOP 5 NEW ACTS

1. SEVENDUST
2. DAYS OF THE NEW
3. RAMMSTEIN
4. DRAIN S.T.H.
5. SYSTEM OF A DOWN

TOP 5 LOUDEST BANDS

1. BLACK SABBATH
2. METALLICA
3. MOTORHEAD
4. SEVENDUST
5. KISS

TOP 5 PERSONALITIES

1. MARILYN MANSON
2. OZZY OSBOURNE
3. GENE SIMMONS
4. JONATHAN DAVIS
5. TRENT REZNOR

TOP 5 MOST OVERHYPED

1. KISS
2. MARILYN MANSON
3. PAGE & PLANT
4. NINE INCH NAILS
5. PEARL JAM

TOP 5 VIDEOS

1. MARILYN MANSON, *THE DOPE SHOW*
2. RAMMSTEIN, *DU HAST*
3. AEROSMITH, *I DON'T WANT TO MISS A THING*
4. ROB ZOMBIE, *DRAGULA*
5. KORN, *GOT THE LIFE*

KORN



SEVENDUST



OZZY



TOP 5 TATTOOED ROCKERS

1. ROB ZOMBIE
2. OZZY OSBOURNE
3. ANTHONY KEIDIS
4. NIKKI SIXX
5. PHIL ANSELMO

TOP 5...ER, 4... FEMALE ROCKERS

1-4 EVERYONE IN
DRAIN S.T.H.

TOP 5 ANNOYING BANDS

1. HANSON
2. SPICE GIRLS
3. BACKSTREET BOYS
4. PUFF DADDY
5. SMASHING PUMPKINS

TOP 5 MOVIE SOUNDTRACKS

1. ARMAGEDDON
2. DEAD MAN ON
CAMPUS
3. GODZILLA
4. SMALL SOLDIERS
5. LOST IN SPACE

TOP 5 ALBUM TITLES

1. ORGY, CANDYASS
2. DRAIN S.T.H.,
HORROR WRESTLING
3. LIFE OF AGONY,
SOUL SEARCHING SUN
4. SLAYER,
DIABOLUS IN MUSICA
5. PRIMUS, RHINOPLASTY



TOP 5 "PC" BANDS

1. RAGE AGAINST THE
MACHINE
2. TOOL
3. SYSTEM OF A DOWN
4. SOULFLY
5. U2

TOP 5 MISSING IN ACTION

1. NINE INCH NAILS
2. SILVERCHAIR
3. GUNS N' ROSES
4. STONE TEMPLE PILOTS
5. ALICE IN CHAINS

TOP 5 UGLY ROCKERS

1. MARILYN MANSON
2. LEMMY
3. NIGEL PULSFORD
4. PHIL ANSELMO
5. COURTNEY LOVE

TOP 5 CARTOONS

1. SOUTH PARK
2. THE SIMPSONS
3. KING OF THE HILL
4. BEAVIS & BUTTHEAD
5. REN & STIMPY

TOP 5 ANGST-RIDDLED ROCKERS

1. SCOTT WEILAND
2. COURTNEY LOVE
3. LAYNE STALEY
4. TRENT REZNOR
5. AXL ROSE

TOP 5 RUMORS

1. STONE TEMPLE PILOTS
BREAKING UP
2. NEW NINE INCH NAILS
DISC
3. NEW GUNS N' ROSES
ALBUM
4. KORN/ROB ZOMBIE WAR
OF WORDS
5. JUDAS PRIEST "REUNION"

THE YEAR IN HARD ROCK

A SPECIAL REPORT

BY JAY BRADFORD

Sometimes a trend, band or style dominates any given year to the extent that one could hardly imagine that time period existing in the American communal psyche without its overwhelming presence. On other occasions, a year emerges as a transitional time in the popular music continuum, a period when various musical proponents and components seem to vie equally with one another for maximum public exposure. 1998 was clearly a year that fell into the latter category—a period where it often appeared that the great wheels of the rock and roll express had become inexorably mired in their own well-worn tracks.

While a few exciting new faces popped up on the pages of magazines and on the increasingly fleeting video screens of MTV during '98, at times it seemed as if the jaded attitude of "seen it...done it...been there" had emerged as the perfect war cry for the preceding 12 months. If "hair metal" dominated the late '80s, "grunge" controlled the early '90s and punk put its mark on the decade's middle years, then the late '90s have been a period marked most notably by the wavering taste patterns and unpredictable sales graphics that have continued to confound and confuse all those pundits who view themselves smart enough to predict what might happen next in the world of rock and roll.

On one hand, during the last year music fans around the world have been treated to the reemergence of some of rock's most hallowed units—from Black Sabbath to Kiss to Van Halen—and the continued strength of the form's stalwarts; Metallica, Marilyn Manson and Aerosmith. On the other hand a new flood of talent, spearheaded by the likes of Korn, Sevendust and Rage Against The Machine have emerged to stake their claim to hard rock's upper echelon. In fact, the sales success (and the media acceptance) of these younger bands has given rise to what might soon emerge as the next clear trend in the heavy music world—the blending of metal power with hip-hop rhythms and rap overtones.

While such a merger may be

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looked down upon by some "traditionalist" members of hard rock society—especially by those who view rap as little more than mindless noise—as a true degradation of "pure" rock and roll, others realize it may well be the form's next great evolutionary step. Just as young, white hard rock bands in the late '60s (i.e. Led Zeppelin and Deep Purple) turned to black blues as a means of capturing and redefining their own musical passions, today's young bands have once again turned to the tough urban landscapes of America for motivation. And judging by the reaction hard rock fans have given to albums like Korn's **Follow The Leader**, which made a chart-topping debut in August, it seems as if indeed a new metal "era" is about to begin.

"I really don't get too excited when I hear that we're supposedly pioneering this or creating that," said Korn vocalist Jonathan Davis. "To me what we're doing is playing some really exciting, heavy music. We pushed things along this time to the point where we felt we were creating something really new. But at its heart it's still just rock and roll."

No matter how long-time fans may react to this new rap-metal fusion, however, it seems apparent that it is just one of the new hard rock styles that seems to be sweeping over the rock and roll landscape. Some, such as those put forth by the likes of Fear, Factory and System Of A Down are truly living precariously on the form's cutting edge, others such as those parlayed by such groups as Drain S.T.H., Days Of The New and Monster Magnet seem to harken back to hard rock's foundational roots. Yet when all is said and done, as 1998 draws to a close perhaps the most taste-making, precedent-breaking and risk-taking hard rock performer of all remains the one and only Marilyn Manson. After a year filled with controversy, innuendo and rumor—during which time he both severed many ties with long-time mentor Trent Reznor and released his autobiography, *Long Hard Road Out Of Hell*—Manson capped all the frenzy off by releasing **Mechanical Animals**, clearly one of the



Marilyn Manson:
Causing consternation across the nation.

PHOTO: GEORGE DESOTA

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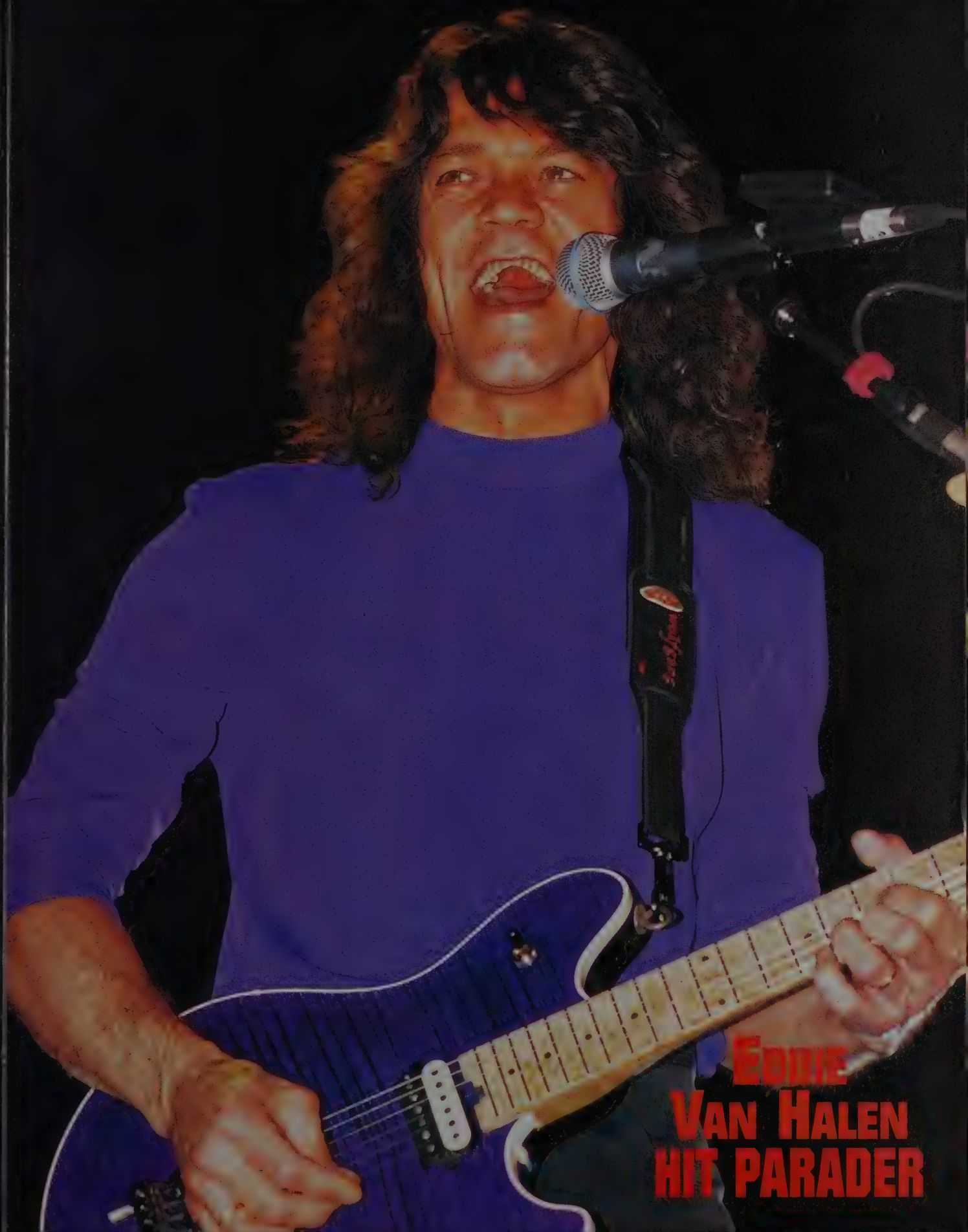
46 HIT PARADER

KISS GO 3-D

MANSON CD GOES TO NO. 1

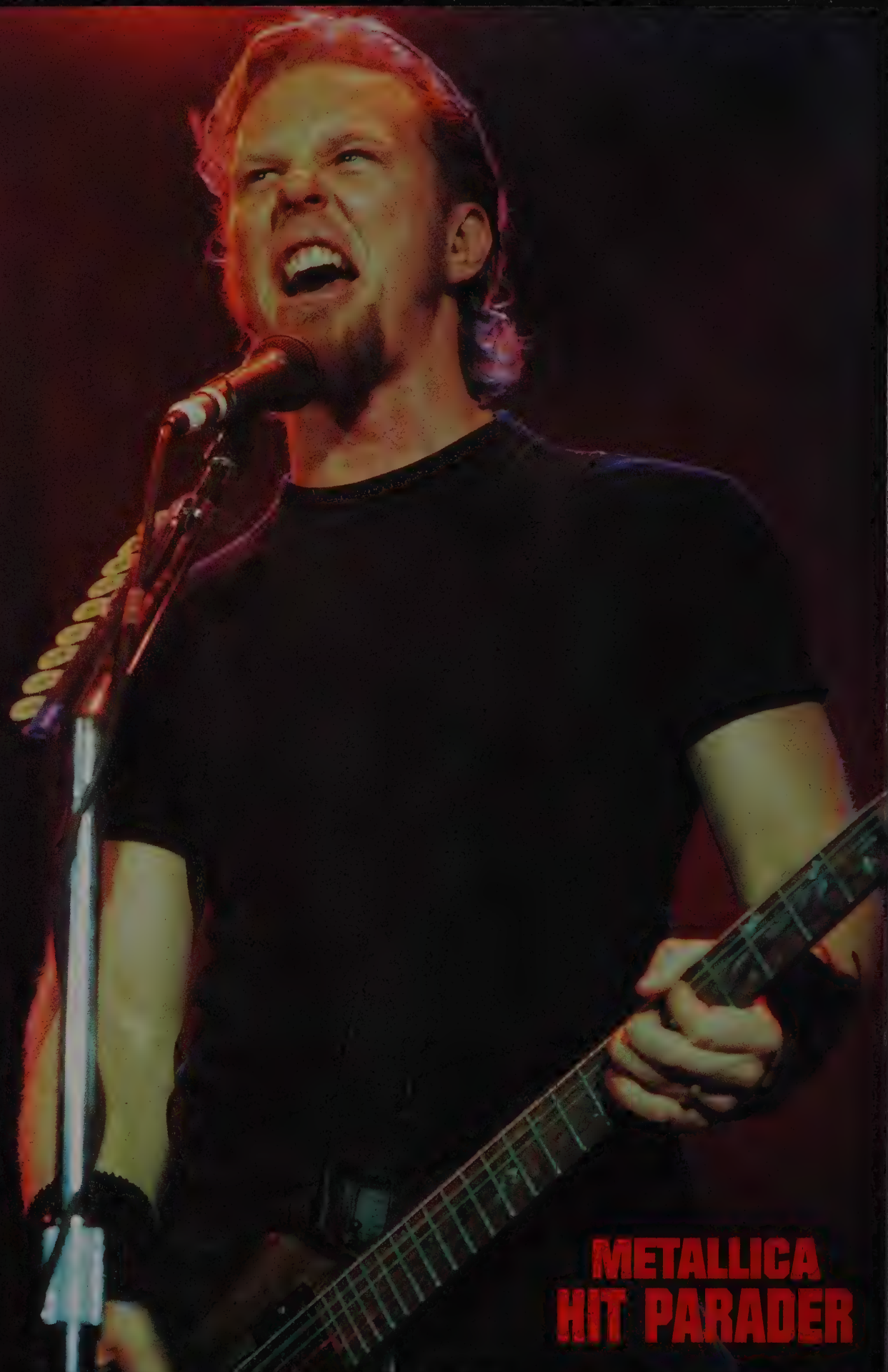
METALLICA

VAN HALEN HIRES NEW SINGER MANSON GOES MECHANICAL



EDDIE
VAN HALEN
HIT PARADER

CA RELOADS — PEARL JAM TOUR — SEVENDUST IGNITE



**METALLICA
HIT PARADER**

year's most discussed, analyzed and criticized discs.

In stark contrast to the goth/industrial strains that had first brought him fame and fortune, this new effort was filled with the unexpected. Sure, there were the questionable lyrics and the quasi-outrageous musical stances that have long served as the calling card of this self-styled Prince of Perversity. But underlying MM's latest foray into rock's dark underbelly was also a finely honed understanding of the form's rituals, traditions and accepted structures. With the disc playing indirect homage to such seminal forces as David Bowie and Kiss, Manson's updated glam/metal pose caught many of his followers totally by surprise, which may very well have been Manson's primary purpose all along. By breaking away from Reznor's dominant influence, MM has now followed his own musical instincts, and he realizes that he will now either sink or swim strictly on the strength of his own highly unique rock and roll vision.

"It was time for me to step out and show what I could do," Manson said. "It was time to show that Marilyn Manson could create music that was truly distinctive. This is the album that shows off my own tastes as a songwriter. This is where I really feel at home."

Of course, at almost the exact same time that Manson was venturing into the more commercially accessible hard rock realm first explored by the likes of Bowie, the Stones and Kiss, it was Kiss themselves who were perhaps making the year's biggest noise... both figuratively and literally. With the reunited quartet of Paul Stanley, Ace Frehley, Gene Simmons and Peter Dinklage releasing *Psycho Circus*, their first album together in 18 years, and undertaking one of the most ambitious tours in rock history, the legendary Costumed Crusaders proved to be a headline grabbing attraction once again. With their disc making an impressive chart debut in September, and their 3-D fall tour already a sold-out smash, it seems that these fabled rockers remain as potent a commercial force as ever.

"When we came off the road last time, we realized that to continue on we'd have to come up with a concept that took everything to an even greater level," Stanley said. "The idea of incorporating 3-D technology into our stage show was very exciting to us because no one had ever tried it before."

While some critics decried the fact that decades-old acts like Kiss, Van Halen, Metallica, Black Sabbath and Aerosmith (who scored one of the year's biggest hits with their soundtrack smash, *I Don't Want To Miss A Thing*) seemed to dominate the sales charts, others noted that the success of these bands bode well for the future of the hard rock form. Their logic was simple; if "classic" acts still maintained their popularity, both younger bands and the record labels that sign them, would begin to comprehend the on-going appeal of the traditional "metal" approach. While so far there remains an alarming dearth of young American bands who seem willing and able to pick up the metallic gauntlet, it

appears as if a new generation of hard hitting headbangers may be hiding just around the corner, just waiting for their shot at the big time.

How could young bands not be inspired by the return of Kiss? How could they not be thrilled by the on-going success of Metallica? How could they not be juiced by the highly successful reformation of Black Sabbath? In fact, it is this rekindled musical marriage between the oft-warring factions presented by original Sab members Ozzy Osbourne, Tony Iommi, Geezer Butler and Bill Ward that has most excited many true metal aficionados. With the success of the group's recently released in-concert disc, *Reunion*, and the impending arrival of the original group's first

Temple Pilots' frontman Scott Weiland, who during the first leg of a tour supporting his solo debut, *12 Bar Blues*, was arrested in New York City for alleged drug possession. If convicted, this latest scrape with the law would mark Weiland as a multiple time "loser", and place his career in severe jeopardy. Ironically, Weiland's arrest came just as STP, one of the decade's most successful bands, was seriously considering reforming after a multi-year separation. Not only did Weiland's latest misstep throw these plans into a state of disarray, it further reflected and enhanced the myriad of morbid fates suffered by so many of the "Seattle Scene" bands of the early '90s. Not only did the death of Nirvana's Kurt Cobain nearly five years ago

Black Sabbath: Ready to take over the world!



new studio disc in nearly 20 years, it seems as if these once-and-future Princes Of Darkness have again placed themselves in a prime position of dominance in terms of influencing hard rock's next generation. When you throw into that equation the fact that Ozzy has emerged as one of the most influential forces in the music world thanks to his highly successful OzzFest (which Sabbath may very well headline in the summer of '99), you begin to understand why many are again hailing Black Sabbath as the ultimate heavy metal masters.

"I've never felt more comfortable working with Tony," Osbourne said. "After so many years together—and so many years apart—I think we've finally begun to realize what we each mean to one another. It's been a wonderful and somewhat surprising experience for all of us."

For all the high-profile hard rock success stories that filled the pages of 1998, there were a few negatives to report as well. Perhaps the most noteworthy of these was the continuing downward spiral of Stone

signal grunge's initial demise, the continued off-stage problems of Weiland and Alice In Chains' Layne Staley have only further highlighted the style's dirge-like atmosphere.

"I don't think you can look at the music or at Seattle and see a real pattern," said Alice In Chains' guitarist Jerry Cantrell, who launched a mildly successful solo career of his own in '98. "It's sad that people like Scott and Layne are having their problems, but I think these bands have made a stand. I'm so proud of the music we've made. If that's it, then that's it, there's nothing I can do about it."

All-in-all, 1998 may well be remembered as a rather unremarkable year in the history of hard rock. Certainly there were outstanding achievements—from Kiss to Manson to Metallica's on-going streak of sold-out concert successes. But perhaps it will best be remembered as a year that set the foundation for what is yet to come. None of us know what the future may hold—but we can hope that it's as exciting as what the recent past has provided for all of us.

PHOTO: GEORGE DESOTA

PHOTO: GEORGE DESOTA

KIT



HIT PARADER

PHOTO: ANNAMARIE DISANTO



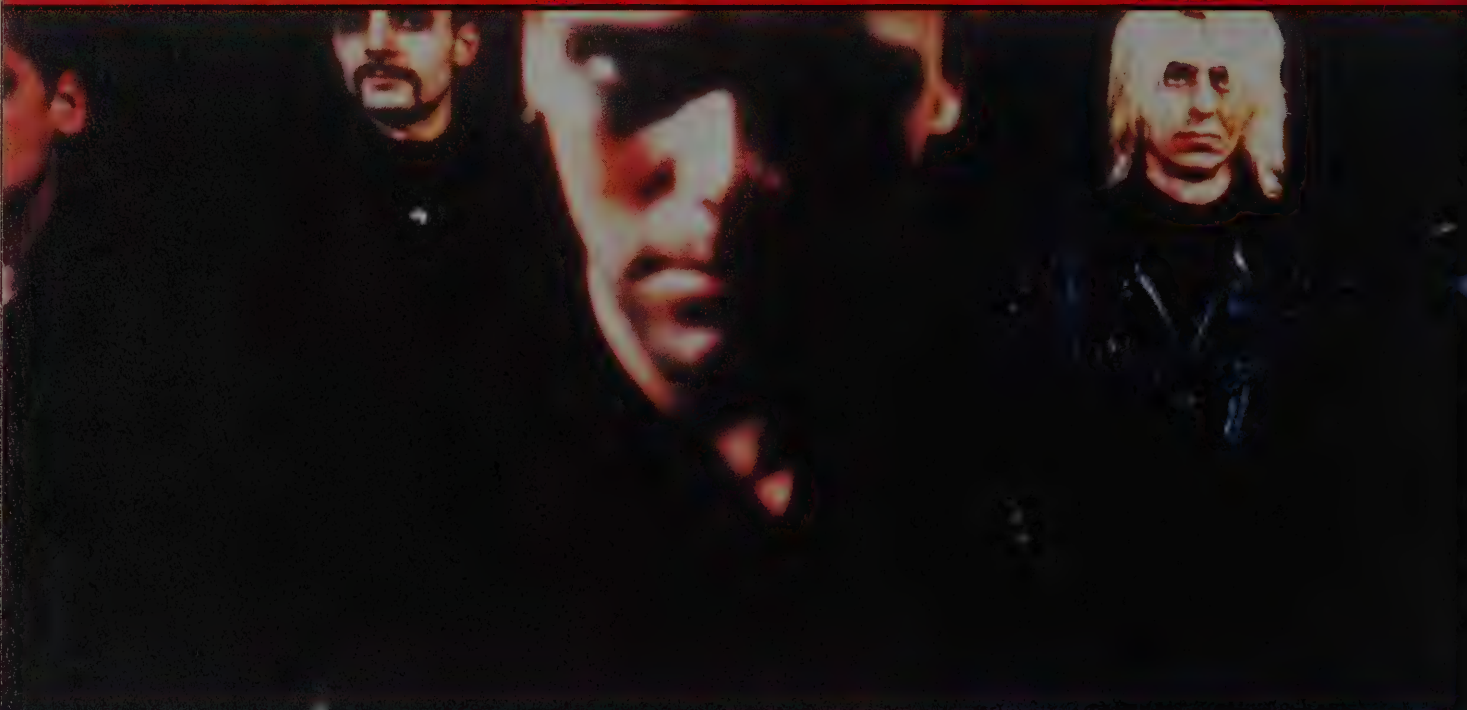
O h, those wacky Germans! From the land that's brought us everything from the last two world wars to the space noodlings of Kraftwerk now comes the latest Teutonic "invasion"...a band called Rammstein—a loud, unpredictable, decidedly metallic unit that has used their nation's eclectic cultural tastes to help inspire their one-of-a-kind sound. As proven throughout their latest album **Sehnsucht**, as well as through their co-starring role in this fall's

have sold more than 500,000 units—making them among the most successful European hard rock discs of the decade! And now that they're finally beginning to make a dent on American sales charts (despite the fact that they refuse to sing in anything but their native tongue) it would appear as if the sky is truly the limit for Rammstein. Indeed with the growing success of **Sehnsucht**, and their growing notoriety thanks to both MTV and the Family Values tour, it seems as if this

hard rock bands have struggled to gain even a marginal foothold on U.S. shores yet such a fact seems to have little impact on the Rammstein brigade. With their name translating into "ramming stone", and a sound that fits that vivid word image, this sextet sees no reason to change *anything* about their unconventional approach. To their way of thinking, their sound—which in addition to featuring the expected guitar crunch, also presents an exotic array of whistles, children's choirs and techno-babble—is already too strange to meet conventional tastes. Certainly a little Germanic warbling added to the mix ain't gonna hurt nuthin' too bad.

"There is no reason to try and change what we do simply to appeal to English speaking audiences" Flake said. "We are what we are, and we are not about to change any of that. We have enjoyed good success doing everything exactly as we do. The German lan-

RAMMSTEIN



Family Values tour (which is headlined by Korn), vocalist Till Lindemann, keyboardist Flake, guitarists Richard Kruspe and Paul Landers, bassist Oliver Riedel and drummer Cristoph Schneider seem intent on making a fast and permanent mark upon the hard rock landscape. To put it in the most basic terms—and paraphrasing the immortal words of a now-deceased music scribe—Rammstein makes music to invade Poland by!

Make no mistake about it, while Rammstein may still be new to a lot of State-side rock fans, back home on the Rhine they're about as big as a band can get. Forget about such past Teutonic Terrors as the Scorpions, in the late '90s Rammstein are setting sales records across the European Continent that no other band can match! These guys continually rank higher than even the mighty Metallica in magazine and radio polls, and each of their two previous discs

TEUTONIC VALUES

BY WINSTON CUMMINGS

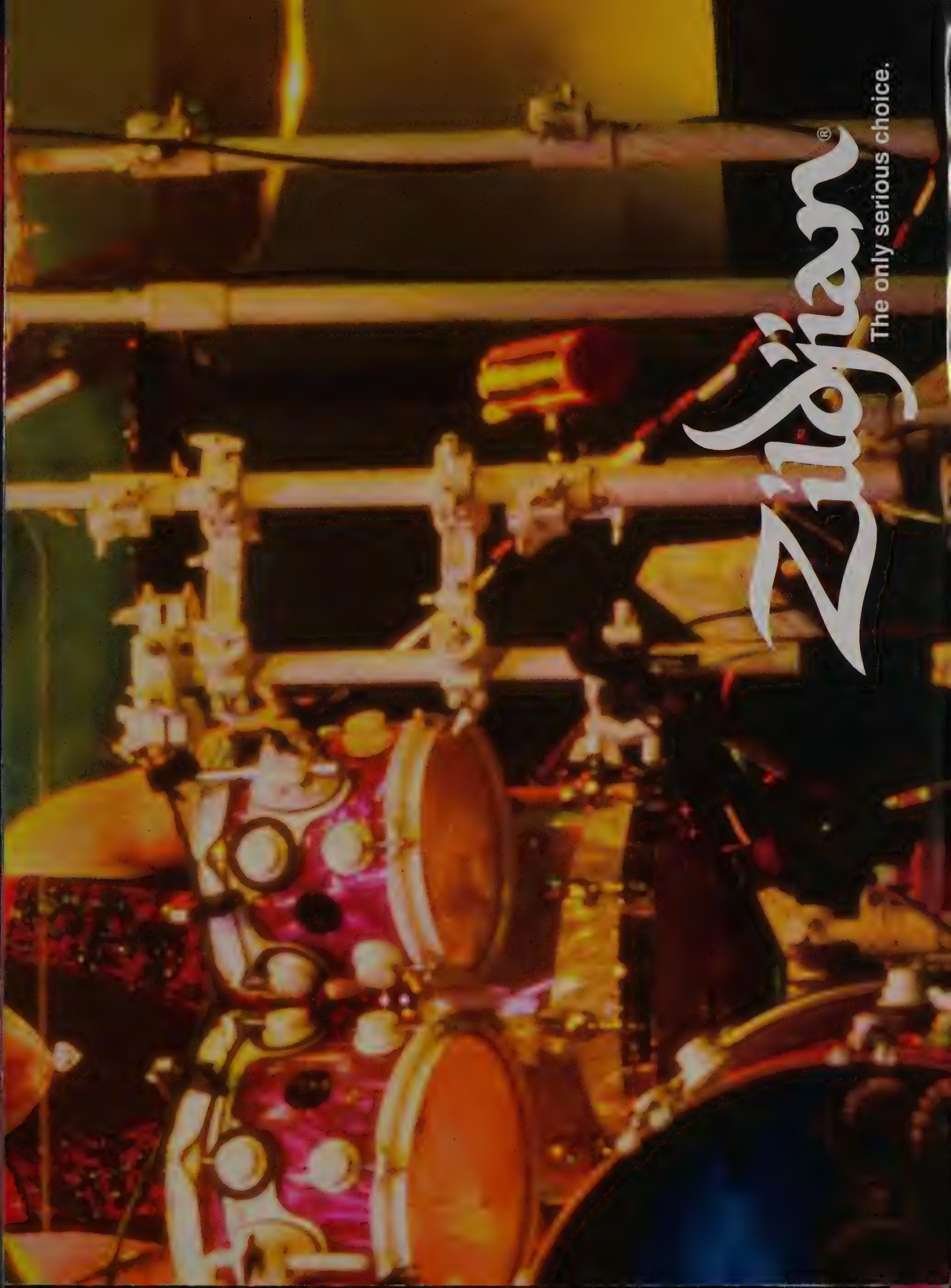
German metal unit may be on the precipice of true international stardom.

"We have been quite lucky in our efforts to succeed all over the world," said Landers through an interpreter. "In America, things began slowly, but once we started to have our songs played on the radio, and then when we began to tour, people began to notice us a great deal more."

The very concept that a band that doesn't sing in English... or even speak the language, is making such significant inroads into the American market-place is nothing short of amazing. Traditionally, non-English-singing

guage is very suited to our musical style. It works almost as another instrument. We would never think of changing that."

Unfortunately, considering the band's staunch approach, and their reliance on both German language and heritage to inspire their music, the haunting images of their nation's war-like past have followed Rammstein around virtually from day one. Even the German media has set out to uncover the true meanings behind some of Rammstein's more controversial and mysteri-

A photograph of a Zildjian cymbal set on a stage. The cymbals are mounted on a stand and are illuminated by stage lights. In the background, a drummer is visible, wearing a dark shirt and playing the drums. The overall scene is dimly lit, with the primary light source coming from the stage lights.

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The only serious choice.

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Joey Kramer

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JANUARY

S	M	T	W	T	F	S
					1	2
3	4	Marilyn Manson- Jan 5, 1969	Malcolm Young- AC/DC Jan 6, 1953	7	8	Jimmy Page- Led Zeppelin- January 9, 1944
Michael Schenker- January 10, 1955	11	Rob Zombie- January 12, 1966	13	Dave Grohl- Nirvana, Foo Fighters - Jan 14, 1969	15	16
17	Jonathan Davis- Korn- January 18, 1971	19	Paul Stanley- Kiss- January 20, 1949	21	22	23
24	25	Eddie Van Halen- January 26, 1957	27	28	29	30
31						

APRIL

S	M	T	W	T	F	S
				1	2	3
Mick Mars- Motley Crue- April 4, 1955	5	6	7	8	Blackie Lawless- W.A.S.P. - April 9, 1956	10
Nigel Pulsford- April 11, 1965	Nick Hexum- 311- April 12, 1970	13	Ritchie Blackmore- Deep Purple- April 14, 1945	15	16	17
18	Joey Ramone- The Ramones April 19, 1952	20	21	Ace Frehley- Kiss- April 22, 1948	23	24
25	26	Travis Meeks- Days of the New- April 27, 1979	28	29	30	

JULY

S	M	T	W	T	F	S
					1	Dave Parsons- Bush- July 2, 1964
4	5	6	7	8	Bon Scott-AC/DC-1946 Courtney Love-1965 Frank Bello- Anthrax- 1965	Ronnie James Dio- July 10, 1949
11	12	13	14	Joe Satriani- July 15, 1956	16	17
Jack Irons- Pearl Jam- July 18, 1962	19	Chris Cornell- Soundgarden-1964 Stone Gossard- Pearl Jam-1966	21	22	Slash- Guns N' Roses- July 23, 1965	24
25	Gary Cherone- Van Halen- July 26, 1961	27	28	Geddy Lee- Rush- July 29, 1953	30	31

OCTOBER

S	M	T	W	T	F	S
					1	2
Tommy Lee- Motley Crue- October 3, 1962	4	5	6	7	8	9
David Lee Roth- Oct 10, 1955	11	12	Sammy Hagar- October 13, 1947	14	15	Flea- Red Hot Chili Peppers- Oct 16, 1962
17	18	19	20	21	22	23
Glenn Tipton- Judas Priest- Oct 24, 1947	25	26	Scott Weiland- Stone Temple Pilots- Oct 27, 1967	28	SA- 311- Oct 29, 1970	Gavin Rossdale- Bush- Oct 30, 1967
31						

FEBRUARY

S	M	T	W	T	F	S
		1	2	3	Alice Cooper- Feb 4, 1948	Duff McKagen Guns N' Roses Feb 5, 1964
7	Vince Neil- Motley Crue- Feb 8, 1961	9	Cliff Burton- Metallica- Feb 10, 1962	11	12	13
14	15	16	Billie Joe Armstrong- Green Day- Feb 17, 1972	18	19	Kurt Cobain- Nirvana- Feb 20, 1967
21	Robert DeLeo Stone Temple Pilots, Feb 22, 1966	22	Brad Whitford Aerosmith Feb 23, 1952	24	25	26
28						27

MAY

S	M	T	W	T	F	S
						1
2	3	Mike Dirnt- Green Day- May 4, 1972	5	6	7	Alex Van Halen- Van Halen- May 8 1955
9	10	11	12	13	Mike Inez- Alice In Chains- May 14, 1966	15
Krist- Novoselic Nirvana, Sweet 75- May 16, 1965	Trent Reznor- NIN- May 17, 1965	18	19	20	21	22
23	24	Klaus Meine Scorpions- May 25, 1952	26	Sean Kinney- Alice In Chains- May 27, 1966	28	29
Tom Morello Rage Against the Machine May 30, 1964	John Bonham Led Zeppelin May 31, 1948					

AUGUST

S	M	T	W	T	F	S
Joe Elliott- Def Leppard- August 1, 1959	2	James Hetfield- Metallica- August 3, 1963	4	5	6	Bruce Dickinson- Iron Maiden- August 7, 1958
8	9	10	11	12	13	14
15	16	17	18	19	20	21
Layne Staley- Alice In Chains- August 22, 1967	Dean DeLeo- Stone Temple Pilots- August 23, 1961	John Bush- Anthrax- August 24, 1963	Gene Simmons- Kiss- 1949 Rob Halford- Judas Priest, Two- 1951	26	27	28
29	30	Rudolf Schenker- Scorpions- August 31, 1952				

NOVEMBER

S	M	T	W	T	F	S
Anthony Kiedis- Red Hot Chili Peppers- Nov 1, 1962	Fieldy- Korn- Nov 2, 1969	3	4	5	6	
7	8	9	Christopher Joannou- Silverchair- Nov 10, 1979	11	12	13
14	15	16	17	Kirk Hammett- Metallica- Nov 18, 1962	19	20
21	22	23	24	25	26	Jimi Hendrix- 1942 Charlie Benante- Anthrax- 1962
28	29	Billy Idol- Nov 30, 1955				

MARCH

S	M	T	W	T	F	S
		1	Jon Bon Jovi- March 2, 1962	3	Jason Newsted- Metallica- March 4, 1963	5
7	8	9	Jeff Ament- Pearl Jam- March 10, 1963	11	Steve Harris- Iron Maiden - March 12, 1957	13
14	Bret Michaels- March 15, 1963	16	Billy Corgan Smashing Pumpkins March 17, 1967	18	Jerry Cantrell Alice In Chains March 18, 1966	20
21	22	23	24	25	Steven Tyler Aerosmith March 26, 1948	27
28	Perry Farrell March 29, 1959	30	Angus Young AC/DC March 31, 1959			

JUNE

S	M	T	W	T	F	S
James "Munky" Shaffer- Korn- June 6, 1970	Dave Navarro- Red Hot Chili Peppers- June 7, 1967	8	9	10	11	12
13	Chris De Garmo- Queensryche- June 14, 1963	15	16	17	18	Brian "Head" Welch-Korn- June 19, 1970
Michael Anthony- Van Halen- June 20, 1955	Joey Kramer- Aerosmith- June 21, 1950	22	Glenn Danzig- Danzig- June 23, 1955	24	25	26
27	28	29	30			

SEPTEMBER

S	M	T	W	T	F	S
Brad Wilk- Rage Against the Machine- September 5, 1968	6	Chad Sexton- 311- September 7, 1970	8	9	Joe Perry- Aerosmith- Sept 10, 1950	11
12	Dave Mustaine- Megadeth- Sept 13, 1961	14	15	16	17	18
David Korn- September 19, 1970	20	21	22	23	24	25
26	27	28	29	30		

DECEMBER

S	M	T	W	T	F	S
5	Randy Rhoads- Dec 6, 1956	7	8	Tre Cool- Green Day- Dec 9, 1972	10	Ozzy Osbourne- December 3, 1948
11	Paul Rodgers- December 12, 1949	12	Ted Nugent- December 13, 1948	14	15	16
17	18	19	Peter Criss- Kiss- December 20, 1947	21	22	Eddie Vedder- Pearl Jam- Dec 23, 1966
23	24	25	Lars Ulrich- Metallica- December 26, 1963	27	28	29
30	Tom Hamilton- Aerosmith- 1951 Scott Ian- Anthrax- 1963					



ous songs—with no evidence what-so-ever of oft-rumored Nazi-leanings ever even showing up. The band's members themselves are as confounded as anyone as to where these obviously false allegations first started. Some believe it may have to do with the cover art of their 1995 debut disc, **Herzeleid**, where the six shirtless, well-toned band members come across as poster boys for some new "master race." Other group members insist it's just the German media doing their best to cause trouble.

"It has been so silly," Flake explained. "That was just a photo of us—not some political statement! The German media sometimes gets carried away with such things. There was even one critic who said that the way Till rolls his 'r's' when he sings is supposed to mimic the way that Hitler used to speak! How silly can they get? We've never written a politi-

with that of any other band!

When the band started to play live in 1994, word of their outrageous blend of horror movie imagery and heavy metal music instantly made them sensations throughout the notoriously fickle German underground. But rather than falling prey to the ever-common "on top today, gone tomorrow," nature of the German music scene,

fan David Lynch) that disc stayed in the Top 10 of the German album charts for an astounding two years... right up until the release of **Sehnsucht**. The new disc entered the German charts in the coveted Number One position and has already gone double platinum. Now these distinctly different Euro rockers hope that a little bit of their Teutonic sensibility will carry



"In America things began slowly, but now people notice us a great deal more."

cal song in our life, and we probably never will. It's just reverse discrimination because we are German. Kraftwerk had the same thing happen to them 20 years ago. If we were Spanish or Dutch, there would be no problem."

Still, with their harsh sound, their unusual lyrical approach, their penchant for utilizing fire during their live shows and their bizarre album art (the cover of **Sehnsucht** shows the head of each band members trapped in hideous wire masks) one can understand the derisive looks often hurled Rammstein's way. It's been that way for this unit ever since they seemingly emerged from nowhere in 1993 to inflame the souls of Germany's headbanging brigade. With their tightly synchronized guitar thunder, highly unusual keyboard passages and deep-throated vocal attacks, there was no mistaking Rammstein's approach

Rammstein played their audience like a well-tuned drum, continually coming up with new and exciting ideas for both stage and sound. By the time they got around to releasing **Herzeleid** (which translates to "Heartache"), the music masses were primed and ready to make it an instant hit. Fueled by such songs as *Heirate Mich* (which eventually ended up on the soundtrack of the 1996 movie, **Lost Highway**—a flick produce by Rammstein

them to similar heights on this side of the Atlantic. But, in all honesty, Rammstein aren't exactly holding their breath waiting for it to happen.

"The reaction our music has already generated in America has been incredible," Landers explained. "On the Family Values tour we have met some wonderful fans who seem to understand exactly what we are trying to do with our music. That has brought big smiles to all of our faces."

Rammstein:
"We have no interest in appealing just to English-speaking audiences."

ous songs— with no evidence what-so-ever of oft-rumored Nazi-leanings ever even showing up. The band's members themselves are as confounded as anyone as to where these obviously false allegations first started. Some believe it may have to do with the cover art of their 1995 debut disc, **Herzeleid**, where the six shirtless, well-toned band members come across as poster boys for some new "master race." Other group members insist it's just the German media doing their best to cause trouble.

"It has been so silly," Flake explained. "That was just a photo of us— not some political statement! The German media sometimes gets carried away with such things. There was even one critic who said that the way Till rolls his 'r's' when he sings is supposed to mimic the way that Hitler used to speak! How silly can they get? We've never written a politi-

with that of any other band!

When the band started to play live in 1994, word of their outrageous blend of horror movie imagery and heavy metal music instantly made them sensations throughout the notoriously fickle German underground. But rather than falling prey to the ever-common "on top today, gone tomorrow," nature of the German music scene,

fan David Lynch) that disc stayed in the Top 10 of the German album charts for an astounding two years... right up until the release of **Sehnsucht**. The new disc entered the German charts in the coveted Number One position and has already gone double platinum. Now these distinctly different Euro rockers hope that a little bit of their Teutonic sensibility will carry



"In America things began slowly, but now people notice us a great deal more."

cal song in our life, and we probably never will. It's just reverse discrimination because we are German. Kraftwerk had the same thing happen to them 20 years ago. If we were Spanish or Dutch, there would be no problem."

Still, with their harsh sound, their unusual lyrical approach, their penchant for utilizing fire during their live shows and their bizarre album art (the cover of **Sehnsucht** shows the head of each band members trapped in hideous wire masks) one can understand the derisive looks often hurled Rammstein's way. It's been that way for this unit ever since they seemingly emerged from nowhere in 1993 to inflame the souls of Germany's headbanging brigade. With their tightly synchronized guitar thunder, highly unusual keyboard passages and deep-throated vocal attacks, there was no mistaking Rammstein's approach



Rammstein:
"We have no interest in appealing just to English-speaking audiences."

Rammstein played their audience like a well-tuned drum, continually coming up with new and exciting ideas for both stage and sound. By the time they got around to releasing **Herzeleid** (which translates to "Heartache"), the music masses were primed and ready to make it an instant hit. Fueled by such songs as *Heirate Mich* (which eventually ended up on the soundtrack of the 1996 movie, **Lost Highway**— a flick produce by Rammstein

them to similar heights on this side of the Atlantic. But, in all honesty, Rammstein aren't exactly holding their breath waiting for it to happen.

"The reaction our music has already generated in America has been incredible," Landers explained. "On the Family Values tour we have met some wonderful fans who seem to understand exactly what we are trying to do with our music. That has brought big smiles to all of our faces."

Sevendust have apparently beaten the odds. This hard rocking quintet have loudly and proudly proven that despite what all the cynics and critics might say, a decidedly metallic band can make a BIG impact in these decidedly non-metallic times. Vocalist Lajon Witherspoon, guitarist Clint Lowery, bassist Vinnie Hornsby, drummer Morgan Rose and guitarist John Connelly have shown that their rich, pulsating blend of wall-shaking riffs, soulful vocals and rap-inspired tirades have won a quick and resounding response from hard rock fans all across these United States. Already the band's self-titled debut disc have won a number of industry awards as "Best Metal Album" while Sevendust itself has been proclaimed in many quarters as "the best new group in hard rock." While such acclaim might seem enough to turn the heads of any young, still-impressionable band, it's all done little to change the single-minded focus of this multi-talented, multi-racial Atlanta-based unit, who have steadfastly kept their eyes on the prize of continually escalating popularity and power. Recently we caught up with Lowery, shortly after the group completed their historic main stage stint on this summer's OzzFest, to learn a bit more about the exciting world of Sevendust.

Hit Parader: How exciting was it for the band to be such an integral part of OzzFest '98?

Clint Lowery: It was incredible. The level of energy that the fans had each and every night at that event was almost impossible to comprehend. It was a great compliment for us to have been invited to be part of OzzFest—especially to be playing the main stage. But then to have the fans respond to us the way they have was more than we ever could have hoped for. It certainly was one of the highlights of our career.

HP: Sevendust has done what many said couldn't be done—play heavy metal in the '90s. Why have you been successful where so many others have not?

CL: Of course, I can't speak for anyone else, but I think we've been accepted because there's still a huge audience out there for good, aggressive music. We're certainly not alone. Look at the success that bands like Tool, Korn, Metallica and Ozzy continue to have. I'm not comparing us to those bands—they've proven what they can do over and over again. We're still just starting out. We have a long way to go in terms of success and also in terms of our music. But we are pleased by the initial response we've received. Hopefully it will serve as a solid foundation for us.

HP: Your music has been called everything from "metallic rap" to "hard soul". Do you accept such classification?

CL: My roots are definitely metal—everything from Judas Priest to Black Sabbath. So I'm thrilled when people call us metal. To my mind, we're a metal band with a lot of different elements thrown in. That's really all it is. I don't necessarily go along with all the people who feel the need to classify every band and every type of music into easily identifiable holes. That's one of the key things that's happened in the '90s—so many different musical styles have joined forces. A lot of the barriers that had existed before have been broken down. That's why it's fine that elements of rap clearly creep into what we do. We think that's really healthy for both us and for rock and roll in general.

HP: Who were the bands that most influenced Sevendust's musical mix?

CL: Oh, there have been so many, and we each have bands that we like. As I said, I grew up on classic metal. I love Maiden, Priest and anything heavy like that. But we all have different bands that we like—everything from Earth, Wind & Fire to Pantera have had an impact, with just about everyone and everything in between. We're all big music fans, so whatever we hear and

like has some impact on what we're doing.

HP: You've had a number of songs—most notably *Black* and *Too Close To Hate*—that have received strong radio support. How has that impacted your career?

CL: There's still nothing better than putting on the radio and hearing one of your songs. That will always be a great thrill. We've been lucky in that a number of radio stations around the nation—including big ones like K-Rock in New York—have turned to a more aggressive musical format. They're looking for young bands that fit into that format, and evidently we do. It's been a great help to us because your song can get played a number of times each day and it's

an ideal way for fans to get a real taste of what you're trying to do.

HP: Do you think getting radio airplay is more important than having your video shown on MTV?

CL: That's really hard to say. A big difference is that MTV is a national outlet where radio stations are local. You get to

reach such a big audience on MTV...if they play your video. Radio, once they get behind a song, tend to stick with it a lot longer and a lot harder. They're both great. It's the classic "six of one, half a dozen of the other." You love to have both of 'em, but a band like ours is very thankful for either.

HP: Former Twisted Sister guitarist Jay Jay French has played a major role in Sevendust's development, hasn't he?

CL: He's our manager, and he served as the co-producer on the album with another ex-Twisted Sister member, Mark "The Animal" Mendoza. He's got a great knowledge about the way the music industry works, and that knowledge has been a great help to us over the last few years. It's hard for us to encounter a situation that Jay Jay hasn't already experienced at one time or another.

HP: The *Sevendust* album has been out for over a year now. How do you stand in regard to your second disc?

CL: We've been writing a lot. It has been a while since we were in the studio. The last album was recorded two years before it even came out. We can't wait to get back in there. We've grown so much over the last couple of years, and I'm sure that will be reflected on the next album. We do want to have it out sometime in '99 because we know that we've got some good momentum going, and we want to keep everything rolling along as best we can. **ROB ANDREWS**

"We're not even thinking about the next album...yet."

SEVENDUST

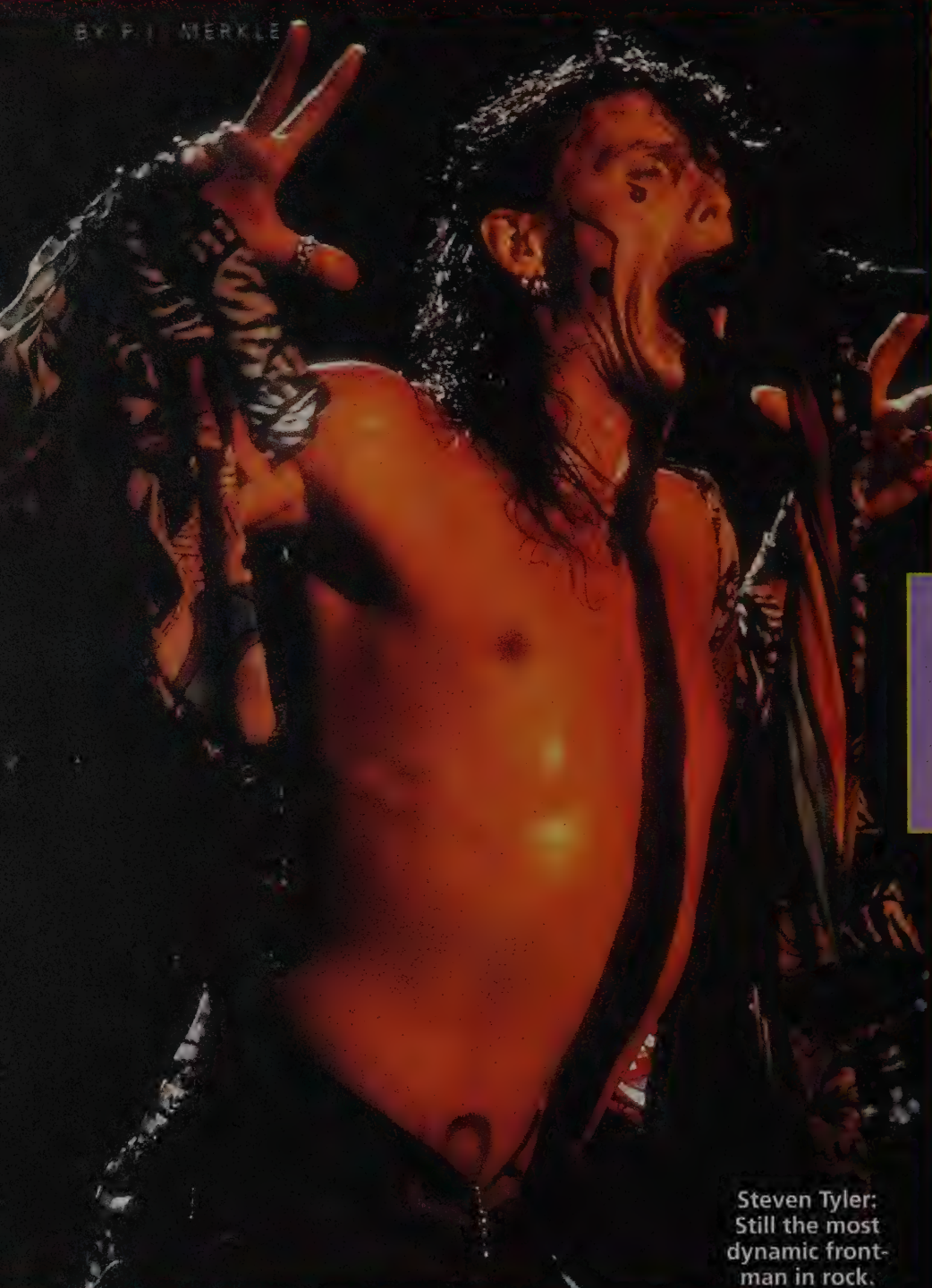
WHAT LIES AHEAD?



SEVENDUST
HIT PARADER

AEROSMITH

BY P. J. MERKLE



Steven Tyler:
Still the most
dynamic front-
man in rock.

These are strange, wild, wonderful times for Aerosmith. Only a year ago, many within the music industry were whispering amongst themselves that this legendary unit may have seen better days. They indicated that the group's most recent album, **Nine Lives**, had been a commercial disappointment. They insinuated that the band's last tour hadn't been the rock-'em, sock-'em, sold-out smash that many had expected. And they said that after 25 years atop the rock and roll mountain, Steven Tyler, Joe Perry, Brad Whitford, Joey Kramer and Tom Hamilton were finally beginning to show some signs of age.

Today, however, the rock world is clearly looking at Aerosmith in an entirely different light. With the success of their recent hit single *I Don't Want To Miss A Thing* from the **Armageddon** movie soundtrack (a flick that as many of you should remember, co-starred Tyler's beautiful daughter, Liv), and the chart-topping status of the band's new live disc, **A Little South Of Sanity**, it seems as if a new generation of rock and roll fans have begun discovering the myriad of musical

**"A great song
is a great
song, it's
really that
simple."**

wonders of these Boston Bad Boys. While their recent hit reeked of middle-of-the-road, play-it-safe-cause-it's-a-movie overtones, there's no question that the tune's chart-topping status helped rekindle Aero's status as one of contemporary music's most enduring and endearing forces. It also served to perfectly lay the foundation for their all-encompassing in-concert set, a two-disc package that features tunes ranging from 1973's *Dream On* through such recent faves as *Love In An Elevator* and *What It Takes*.

"For a quarter of a century we've been on a pilgrimage of

NOT MISSING A THING

rock and roll," Tyler said in regard to the live disc. "We've looked out over our own Blue Army of countless fists and Bic lighters in cities in countries across five continents. This collection of songs is our way of saying thanks to the faithful who've allowed us to rock their worlds, who've filled the seats night after night. We hope you like it as much as we do."

Despite the success of **A Little South Of Sanity**, however, much media focus remains on the incredible sales of *I Don't Want To Miss A Thing*. Little could one have imagined that at their ripe old age, Aerosmith would end up with a "summer song" smash— one of those tunes by which people will mark where they were and what they did during the summer of '98. But as Tyler stood on stage dressed in his custom-made Betsy Johnson "hair" coat as the central player in the *Miss A Thing* video, there could be no mistaking a band at the very peak of their creative powers. This was a group clearly spitting in the face of everyone and anyone who ever doubted their ongoing appeal...and lovin' every second of it.

to," Hamilton said. "They try to see if we're headed in a new direction, or if we've returned to our 'roots.' I think we'd all appreciate it a lot more if they'd just take each song, each album and each concert for what they are."

It would seem as if their soundtrack success may offer some major insight into what the immediate future may hold for the Aero gang. With a new band studio album still at least a year away, and the group enjoying the idea of keeping themselves as busy as possible, the concept of recording the occasional soundtrack cut (without having the pressure of album expectations resting precariously on their shoulders) has proven to be a great relief for these veteran rockers. Already there is talk of the band recording a number of new tracks that can be doled out to new movie — or even television—projects as the need arises. Then, perhaps at some point in the not-so-distant future all these assorted soundtrack cuts will be gathered together into one super-duper Aero "collector's" disc.

So it would seem that after 25 years in the rock wars, Aerosmith still



Tom Hamilton:
A power
behind the
throne.

"We're about playing great music," Tyler said. "That's all it's ever been about. A great song is a great song. It's really that simple. We tried to push things a bit on the last album, and I think we pulled it off really well. But there are still some things that we know we can do better than just about anyone else. And when we come up with a song that gives us the chance to do it, well, we do it!"

As is so often the case in the crazy world of rock and roll, however, with each new success, with each new platinum-covered entry into the Aero force log book, a new question seems to emerge within the Aerosmith spectrum. Coming off of what now ranks as their biggest single in nearly a decade, and heir most successful live disc ever, it would seem as if all is right as can be in the world of the one-time Toxic Twins, Tyler & Perry. But since *I Don't Want To Miss A Thing* was part of a movie soundtrack disc rather than being part of an "official" Aerosmith album, and the live collection features their past accomplishments, there are those who insist that these success stories will have little long-term effect on Aerosmith's career. Of course, the band members themselves scoff at such a notion, indicating that a hit is a hit no matter where it may appear or what songs it may contain.

"People love to look at what we do and try to figure what we're up

have a few new tricks up their collective sleeves. Sure, maybe the runaway success of Liv Tyler's career (remember, she got her start appearing in Aerosmith videos along with fellow "it" girl, Alicia Silverstone), has helped place her large-lipped daddy back in the spotlight he loves so much. But there seems to be no question that the Liv Tyler/Aerosmith connection has been a relationship that has benefitted both parties over the last few years. While Liv's star continues to rise in the Hollywood sky, there seems to be little doubt that Aerosmith's star continues to shine as brightly as ever. In fact, it would seem safe to say that there's just no stopping this band that has sold over 40 million album during their historic career. Movies may come and go, hit singles may come and go, live albums may come and go, but the music of Aerosmith is designed to live on forever.

"This is what we do, and we still do it really well," Perry said. "When you strip away a lot of the things that have come into our music over the years, we're still pretty much a blues band. That's the timeless quality that still serves as the foundation of what we do. As long as we never lose that— and there's no reason to think that we ever will— then Aerosmith will just keep on going."

LOCAL H DELIVERING THE GOODS

"Even if the songs are about hating someone, we don't want the music to sound bitter."

BY JODI SUMMERS



Update Nirvana— keep the scathing lyrics and present them in a neat package wrapped with fiercely powerful guitars and pounding drums and you've got Local H— a new twist on an old style. Local H are a power duo consisting of singer/guitarist Scott Lucas and drummer Joe Daniels— the two met in high school in Zion, Illinois 10 years ago and took their name from a sign for the local hospital. **Pack Up the Cats** is their third album, but maybe you remember them from their last release, **As Good As Dead**— Local H got a ton of radio airplay with the sardonic rocker *Bound for the Floor*, and racked up fans by opening for the likes of Stone Temple Pilots, Silverchair and Veruca Salt. **As Good As Dead** went gold. Local H is hoping **Pack Up the Cats**, which is produced by the legendary Roy Thomas Baker (Queen, the Cars) will do at least as well.

Hit Parader: What do each of you bring into the band?

Joe Daniels: We both bring our daily trivias of life, what we go through.

Scott Lucas: We each bring consistency—it's still the same dynamic working. Where we might work together in the same exact way we did in the past, our heads are not in the same place, we're not interested in making the same record that we made last time. We're able to both want to move on at the same time.

HP: How does your third album, **Pack Up the Cats** show your evolution?

SL: We tried to write better songs than we have in the past. We look at what we think our shortcomings are and try to correct them. On this record, we wanted to make sure all the songs tied in together. We tried to make music we're not going to get bored of playing over the next year of touring. We wanted the songs on **Pack Up the Cats** to sound like it was fun, even if the songs are serious.

HP: You do write some rather poignantly bitter lyrics.

SL: True; but our melodies are good. Even if the songs are talking about hating someone, or thinking someone sucks, we didn't want the music to sound like that. If we're saying screw you to somebody, all right oh yeah!—it doesn't really come out sounding that way. It sounds more like we're having a party, all right, oh yeah! That's kind of what we're trying to go for. At least make it a fun sounding record, something you could put on and rock out to.

HP: Which songs are you most proud of?

SL: I really like this record, there are different things that are good, with *All the Kids are Right*, I was trying to write a song that's as cool as (Cheap Trick's) *Surrender*, and that's about as close as we've gotten— even though we're nowhere near it. *Cool Magnet* is cool, and I like *Hit the Skids... Fine and Good*, they're all good songs. We wanted to make sure the record fit together as a whole, rather than plucking one song off and being able to listen to it and turn it off.

JD: *All the Kids are Right* is the first single, it was the last song we worked on for this record. It came together easily. We started jamming and that came out. It turns out the album has a real flow to it. If you start on the fifth song on **Pack Up the Cats** it feels like you're coming in on the middle. It doesn't really sound like just a single song, it sounds like part of an album.

HP: Would you say the album is part of a whole concept or theme?

SL: Our last record was a theme, and we just tried to expand on the sensibility of the last record. **As Good As Dead** was about being stuck in your hometown— the kind of people that surround you and how they feel, things like that. This is an extension of that. The idea behind **Pack Up the Cats** is that your hometown may suck, but if you're unhappy, you'll probably be unhappy anywhere. It doesn't really matter if you live in the city or a small town, you might have fundamental problems with yourself that have nothing

Local H: "We wanted this album to fit together as a whole."



to do with the people around you — even though you might want to blame them. The album has to do with getting too big for your britches and forgetting that it might not be everybody else's fault.

HP: You worked with veteran producer, Roy Thomas Baker, who's known for the thick, highly produced sounds he got with bands like Queen and the Cars. What did he bring into Local H's sound?

SL: Probably a sense of experience. We wanted to know what would happen if a band playing the kind of music that we play, and coming from the time that we do, mixed with Roy's sensibility that he developed working as an engineer and producer for so many years. That just seemed like an interesting idea rather than calling up someone like Michael Biehn and having him produce.

HP: You went gold on the last album. How do you feel about how your career is progressing?

SL: It's flowing along pretty well. One thing that we've always worried about is getting swallowed

up and making the wrong move and becoming the whole "here today gone tomorrow" scenario. We've been really careful to take things slow and to try to almost force people to view us on the merit of our music—the fact that the overall records are good and the live shows are good, and it's not just one single that gets played on the radio and the rest of it is crap.

JD: The single, *Bound for the Floor*, did a lot for us. That single totally made us have a career and made us comfortable.

HP: What did having a hit single do for you?

JD: Basically it made our wallet fat. It's not like we ended up selling millions of records. We went gold, and Local H is just two guys, our expenses our minimal. We keep our expenses under control, we can make a living off of what we do and that makes it a career. We have a loyal fan base, our fans rock. We do well with merchandise, we get a lot of airplay. We're fine. There's a song on *Pack Up the Cats* called *Fine and Good*, that's what it's about.

HP: How important are your feelings about your music, and how important is your fans' reaction to your music?

SL: When you're writing an album, there's no way you can predict what everyone else is going to think about it, so it becomes more about whether or not you like it. Once the record's out, I start wondering what other people think about it. I can't really think about that while we're making the record or writing the songs. If we did worry about that, I think people would resent us for not taking any risks.

JD: We're not about trying to position ourselves. Our music takes a cue from the bands that we like. Take a band like AC/DC, one guy is in a schoolboy outfit and that's funny, but the other guys are in T-shirts and jeans. They just get up there and rock and it's not really about much more than that. They're incredible, and they've become something great from that — and not having to get whatever haircut happens to be popular at the time. If you set yourself up to be timeless, that in the end is a better business decision than a label trying to make a band out to be whatever the flavor of the moment is.

At the very least you're true to yourself, and that is going to be more satisfying. You're also setting yourself up to sell records for 20 years, not just one or two years. You'll end up

selling a lot more records. I never understand why people are so quick to have a band sell so much right away, when they could just slowly build a band and they end up selling way more over the years.

HP: Where would you like to get to with Local H?

SL: I'd like to sort of keep moving and not wind up like a dead shark. I have no real desire to be huge tomorrow, but as long as we keep moving at a rate where we'll be able to keep making records and keep interesting ourselves, then that's fine.

JD: I'm fine with it the way it is right now. At least we have a career. We haven't been a one hit wonder band. We try and stay far away from that by our choices. We try and stay away from fitting that mold. So far, we have great fans. I just want to keep writing records until our contract is up and then go from there. I want to continue to be able to make a living playing music. I don't care about being rich, but it's been nice being able to buy a loft in Chicago.



"We tried to expand the sensibility of our last record."

OVER THE EDGE

BY VINNY CECOLINI

IF YOU BUY ONLY ONE metal album this year make it Covenant's **Nexus Polaris**. A supergroup of sorts, featuring former members of Cradle of Filth, Dimmu Borgir and Mayhem, Covenant have created a work of art that is not only one of the best albums of 1998, but will also be remembered as one of black metal's most important releases.

"The term 'supergroup' is used for marketing purposes," contends guitarist Blackheart. "Even though our members have a certain degree of fame from being a part of other established acts, we don't look at the band that way. On paper it might seem like a real ambitious project, but we're really just a normal functioning band."

Blackheart is patiently awaiting the arrival of his bandmates [vocalist/bassist Nagash, lead guitarist Astennu, drummer Hellhammer and keyboardist Sverdr] to begin rehearsals in Norway for a series of European festival performances.

"During our recent tour [the band's first featuring their new line-up] we played the music incredibly well, but we do have to work on the show a bit," he admits. "We want to do more on stage than just stand there and headbang. We're looking forward to implementing effects, choreography and different things."

Blackheart and Nagash formed Covenant in early 1992. "We started out with some other members, but they dropped off after a couple of months," recalls the guitarist. "So Nagash and I remained a duo through the recording of our debut, **In Times Before The Light**."

In Times Before The Light was originally supposed to be delivered to record stores in 1995, but its release was held up for nearly two years while the band dealt with record company difficulties. Mordgrimm, an English-based label, eventually issued it. Following the album's release Nagash and Blackheart decided it was time to make a real go of it and assembled a full line-up.

"Since Norway is such a small country it is often hard to find good musicians who are into extreme metal," explains Blackheart. "Most of the good musicians residing in the country are occupied with other bands. So it took us over a half a year to assemble the line-up."

"We asked Hellhammer if he would be the session drummer for our first album and he said 'sure.' Evidently he was impressed with what we were doing because he asked to become a full-time member. Astennu relocated from Australia to join Covenant. Moving to Norway was a drastic step. I would never move to Australia to join a band there. It was a big compliment for us."

Although Blackheart had been the band's chief composer since Covenant's inception,



Nexus Polaris was a group effort.

"Everyone contributed to the album," says the guitarist. "Nagash and I organize and structure the songs, creating the musical expression we want."

The soon to be classic **Nexus Polaris** is the first of the band's four album deal with Nuclear Blast Records. The guitarist admits that the band is already thinking about their next effort.

The day we left the studio, after completing work on **Nexus Polaris**, we started thinking about the next album," he says. "If you're a creative person, you start thinking about something fresh, something new."

Recently the band parted company with its female singer, Sarah, and is looking for a replacement. If you're interested, send a tape and a photo to the Nuclear Blast, Hauptstrasse 109, 73072, Donzdorf, Germany.

PRIOR TO THE FORMATION

of Pitbull Daycare, guitarist, bassist, keyboardist Don Von Stavern was a member of Riot.

"After Riot's deal with Sony folded, I left the band, but stayed in New York City to do session work," he recalls. "I was also trying to get a new band together and develop a new sound. I met up with a few people, but I wasn't knocked out by what was happening. I realized I needed to go somewhere to get my head together, so in 1993, I headed home to San Antonio, Texas."

The first thing Stavern did after arriving in San Antonio was look for musicians to work with. After hooking up with lead guitarist and programmer T.C. Connally the duo headed into the studio to work on music.

"We worked with a couple of people who were into that Nine Inch Nails/Ministry thing," he remembers. "At the time, it was uncharted territory for me, but I wanted a sound that was powerful, aggressive and different. So T.C. and I started programming songs."

Pitbull Daycare was born. After working with a number of singers while a member of Riot, Stavern decided that the perfect frontman for Pitbull Daycare would have to be both a capable vocalist and charismatic. Enter Stephen Bishop.

"T.C. and I were in a club called Rock Island when we noticed Stephen on the dance floor," recalls Stavern. "He looked great. He was covered in tattoos and he was sporting this blue Mohawk. I told T.C. 'if that guy could sing, he would be perfect.' It just so happened that Stephen was singing with a funk band at the time."

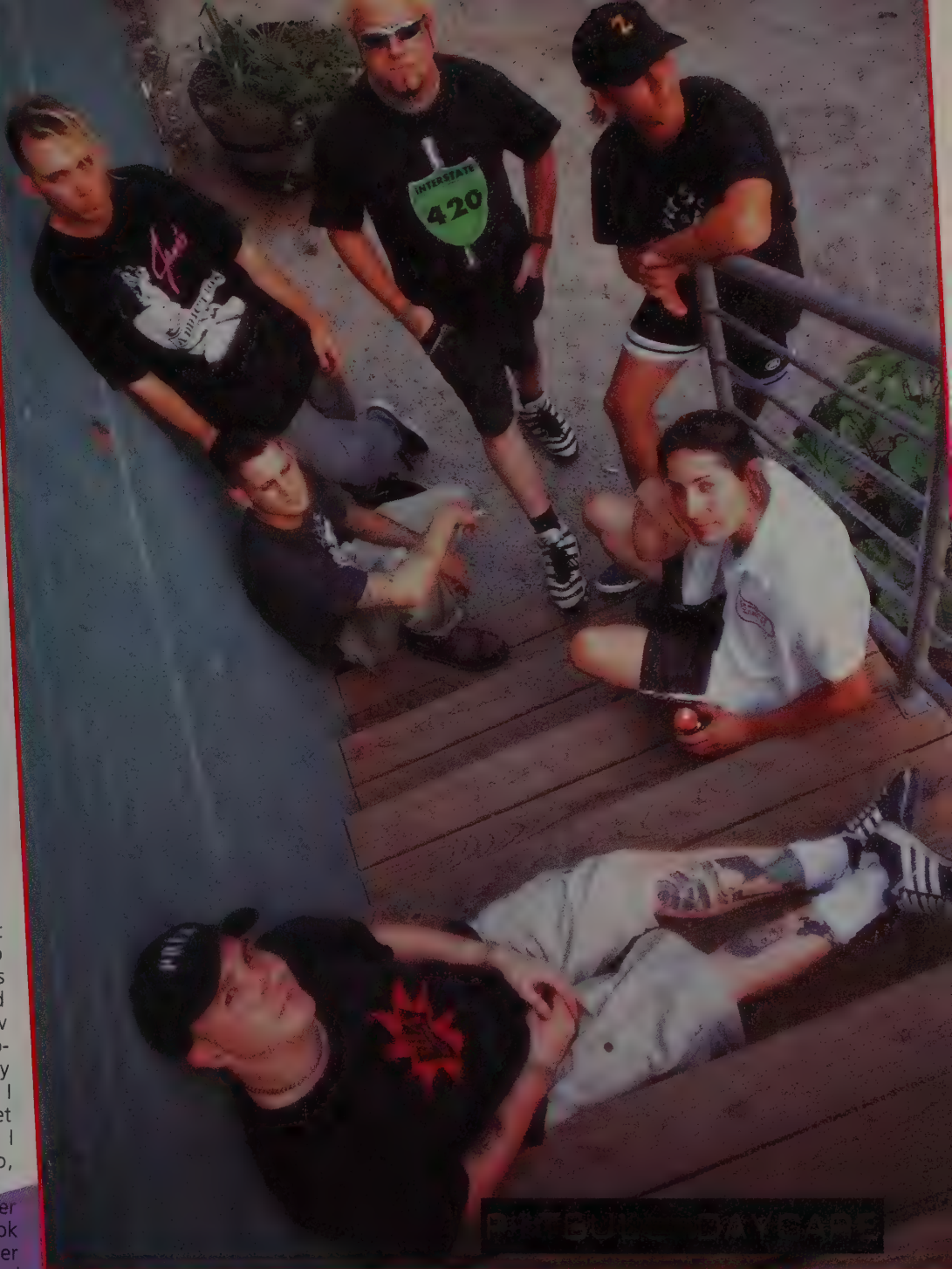
Bishop, who was familiar with the burgeoning outfit, agreed to audition. Stavern gave Bishop the tapes of Pitbull Daycare's music and gave him free reign to do whatever he wanted lyrically.

"A couple of the songs we worked on during our first rehearsal together ended up on [the band's debut] **Six Six**

Sex," says Stavern. "We were knocked out by what Stephen did. He was exactly what we were looking for. From that point on we just started recording material."

Bishop says it wasn't hard moving from a funk band to a metal-tinged industrial outfit.

"I always liked the really heavy stuff," admits the vocalist. "The funk thing was just a way to jam with people from other bands in San Antonio. Funk was easy and fun to do. But I grew up listening to old punk, hardcore and Oi music. So when I was presented with the chance to do something that was both a lot heavier and real progressive I





jumped at it. Although I wasn't a big fan of techno music, I was a fan of gothic and industrial music.

"When Don gave me the audition tape, I was blown away. I had heard these guys before and I knew that they did some metal stuff, but when I heard what they were up to, it was real cool."

As heard on their debut, **Six Six Sex**, the diverse musical backgrounds of the members of Pitbull Daycare have helped them avoid becoming another Nine Inch Nails clone.

"People often ask us to describe our music and we tell them 'industrial-metal-punk-funk,'" says Stavern. "There are songs on the album that have Goth overtones, there are a few that are punk and there are a few that are techno."

The band have also developed a reputation for their feverish live shows which feature caged, scantily clad dancers and Norm Dawson, who not only sings backup and dances, but also physically interacts with Bishop throughout the band's performances.

"Our shows are real chaotic," explains the vocalist. "A lot of bands are good musically, but they're boring to watch. When Pitbull goes on stage we try to make the show as interesting as the music," says Bishop. "We credited our lighting guy Steve Wahl, on

our album because when we headline shows we use a lot of lighting and it looks incredible. He also does pyrotechnics. We have a fire breather who puts on a little show and then we have Norm."

"We found Norm the same way we found Stephen," adds Stavern. "He's the type of guy who gets on a dance floor and everyone around him backs away because he does this weird dance."

"People enjoy watching him because he is a spaz, who goes a mile a minute," continues Bishop. "He has worked out routines for each song and he often jumps into the audience. He is definitely a part of the show."

"He'll jump on Steve's shoulders or push him around and Steve will push him into the audience," laughs Stavern. "He's just crazy. He adds an element of the unexpected."

"**OUR MUSIC IS JUST HEAVY,**" declares Crowbar frontman Kirk Windstein. "It doesn't fit into any category. We've never fit into any category. Our music is not hardcore, it's not death metal and it's not black metal. It's just heavy."

Actually after three full-length efforts [including 1993's **Crowbar**, 1995's **Time Heals Nothing** and 1996's

Broken Glass], an EP [1994's **Live + 1**] and a couple of compilations [1991's **Obedience Through Suffering** and the recent **Past and Present**], the New Orleans-based quartet have built a reputation as being the kings of sludge metal. Their latest effort, **Odd Fellows Rest**, is not only their first for Mayhem Records, but it is also their best.

After taking the summer of 1997 off, the band reconvened to begin work on new material.

"We had a couple of ideas for new songs," recalls Windstein. "But it took us a few months to get things together. However, when we learned that a deal with Mayhem records was imminent, it was a kick in the ass. It really got things started."

"Everything was composed at the practice room. Not one unfinished riff made it to any of our homes. We'd just jam on some riffs, work on a song all week and then fine tune it."

"It all came together easy," says bassist Big T. "Being in a good mood and having something to work for affected the album," continues Windstein. "We had a good attitude about writing and placed no boundaries on what we were creating."

"We didn't decide to write a different record, we just wrote what was in our heads," adds drummer Jimmy Bower.

"To me the biggest change is in the vocals. Kirk sings more."

"We've been tuning our instruments down for ten years and I've been screaming, so it was great to sing for a change," agrees Windstein.

"We were just trying to grow," continues Bower. "It had nothing to do with making Crowbar more accessible. We just felt like we had been backed into a corner creatively and wondering what else we could do."

"**Odd Fellows Rest** is the album we set out to make when Crowbar formed," says Windstein. "There are a lot of good ideas and some great songs on our previous albums, but the production sucked. The new one sounds good. And with our new label and [guitarist] Sammy [Pierre Duet, formerly of Acid Bath] coming into the band, it's the beginning of a new chapter for Crowbar."

"I was a big fan of the Slugs [the band which metamorphosed into Crowbar in the early 1990s]," explains Duet. "They were the guys that inspired me to tune down my guitar and play real heavy."

After years of having Spinal Tap-like difficulties with guitarists, Duet seems like a dream come true for the band. "The band and I were hanging out one night last year and I expressed an interest in joining the band to Big T.," he recalls. "He told me to go tell Kirk I was in the band. It was as simple as that. I approached Kirk and he said 'fine. Give me your phone number.' He called me up a few days later and we jammed. I guess the band liked me."

"Sammy is Crowbar's sixth guitarist," explains Kirk. "None of the guys that proceeded him were as into the band as we were. Sammy's different; he knows what we want to do."

FORMED OUT OF THE ASHES of the early 1990s speed metal band Indica, Ultraspank, is the latest of the neo-metal acts to emerge from Southern California. Formed as Spank in Santa Barbara in 1995 by vocalist and programmer Pete Murray, guitarist Neil Godfrey, bassist Dan Ogden and drummer Tyler Clark, the group decided to abandon the approach of Indica. "After

eight years of Indica, we had to do something new," explains Godfrey in favor of a more bottom heavy, groove intensive sound. Following the addition of second guitarist Jerry Olivera, the band was forced to alter their name for legal reasons—another band had already copyrighted Spank. Ultraspank was born.

Although Indica built a strong following in Santa Barbara and Los Angeles, they were never able to get over the proverbial hump. So it was surprising when things happened fast for the band who inked a deal with Epic Records and recorded their self-titled debut with producer David [Tool] Bottrill last year. Released earlier this year, the album has been hailed by critics as a modern day classic, "a mesmerizing journey through varied moonscapes and stylistic riffs."

Having already opened for bands such as Stuck Mojo, Far, Coal Chamber, Sevendust and recently completing a successful stint on the second stage at this year's Ozzfest, the band are looking forward to even more touring.



Courtney Love likes to take control of things...particularly her own career. She's steering her affairs with the intensity of an Indy race car driver going for the checkered flag. There's no question that she wants it all—a career in music and film as well as a family. And she's not going to let a little thing like the release of Hole's new album keep her from accomplishing both.

Celebrity Skin, Hole's follow-up to 1994's **Live Through This** was finished in April...but Courtney and management decided to wait to release it until after the glut of summer albums. Anyway, they all figured she'd have more time to devote to this music project after she finished filming the movie **200 Cigarettes**. Space has been allotted into her schedule for Courtney to savor, promote and tour on Hole's second major label audio project.

Courtney, guitarist Eric Erlandson, bassist Melissa Auf Der Maur and drummer Patty Schemel recorded **Celebrity Skin** earlier this year in New York and Los Angeles with the help of producer Michael Beinhorn (known for his work with Soundgarden, Ozzy Osbourne, Soul Asylum and the Chili Peppers). Eric then engineered the album with Mark "Spike" Stent, (whose varied resume includes both Massive Attack and the Spice Girls). Smashing Pumpkins frontman Billy Corgan was originally rumored to be producing the album, but he had his own record to do. Instead, he is listed as co-writer of seven songs, as well as executive producer.

For those wanting a little insight, Hole was one of the seminal female-fronted bands on the Seattle grunge scene in the early '90s. The group also served as Courtney Love's initial vehicle for stardom—she became the diva of the grunge movement. She concocted her "kinderwhore" look of ripped-up baby-doll dresses with little-girl ribbons in her hair in retaliation to her unisex, hippie, commune hand-me-down upbringing, which remanifested itself in the grunge look. Pretty and feminine while being ugly and grunge, Courtney became a media darling, and she bad-mouthed the world. Hole's live rock act fulfilled all the bravado of her pretentious press persona.

When she first hooked up with her late husband, Nirvana's Kurt Cobain, Hole's Sub Pop debut, **Pretty on the Inside**, was out-selling Nirvana's **Bleach**. Then came massive success, Kurt's suicide and all the attention she could possibly want. Hole served as Courtney's transitional bridge between her creative desires and her Hollywood aspirations. Now the band has become as comfortable as a familiar pair of shoes, and she's got a record contract that needs to be filled.

"A lot of it is just narrative," Courtney offers about her lyrics. The songs still feel like catharsis, still feels like exorcism, still feel really good to sing, but, on the other hand,

a lot of it is just narrative. I'm not a character actress, I'm a songwriter."

On Hole's last album, **Live Through This**, Courtney got help writing songs from her hubby Kurt. This time, not able to scribble enough tunes to fill an album by her lonesome, Courtney called in close friend Billy Corgan to "give shape to Courtney's ideas."

"Courtney and I have been friends for years, and I knew personally that they were having a hard time," Billy told MTV news. "I came up with the notion of well, why don't you just give me a month and let me just see if I can kick start them and get the

HOLE

COURTNEY'S REVENGE

whole record going...so, that's what happened. I got together and just wrote a bunch of songs with them, and helped them with their songs...It's as simple as that."

Corgan wasn't the only musician called in to work on the project. Former NIN programmer/drummer Chris Vrenna was called in to program six songs on the Hole project.

Sonic influences for the album include Echo and the Bunnymen, Abba, and Cheap Trick. "On my list of thanks for the record, number one was to Echo & The Bunnymen, because (guitarist) Will Sergeant taught me the strum," offers Courtney.

Media goddess that she is, Courtney wrote lyrics that can easily be tied to musicians and events in popular culture—things people will instantly pick up on and talk about. **Reasons To Be Beautiful** was co-written with Jordan

Zadorozny, of the Canadian band

Blinker the Star. The tune quotes the famous Neil Young line, "It's better to burn out than to fade away"—a line that also appeared in the suicide note left behind by Kurt Cobain. The song **Awful** is "very, very compelling," notes Courtney. "It's going to end up sounding even more like ABBA, more Cheap Trick. There's a line about Gavin Rossdale in it, which he asked me to put in—'He's drunk, he tastes like candy, he's so beautiful'. It used to be, 'He's dumb, yeah, he's so icky.'"

Another musical tidbit titled **Boys On The Radio** is a revised version of a song originally titled **Sugar Coma** that was performed on Hole's "MTV Unplugged" appearance in April 1995. Courtney told the British media, Vox that this rendition of the song is about, "Jeff Buckley, Evan Dando, Brian Wilson...it's to everyone who has ever drowned."

One of the reasons Hole decided to wait until autumn to release their new album is so that they could avoid the

"I'm not a character actress, I'm a songwriter."

hectic summer tour schedule (they did Lollapalooza last time out anyway), and also so that Courtney could work on her film career. She got to star in **200 Cigarettes** her first movie since winning a Golden Globe award for Best Actress in **The People Vs. Larry Flynt**. **200 Cigarettes** is a low budget movie about a group of Long Island friends enroute to a New Year's Eve party in New York's Greenwich Village in 1981. The film also stars Ben Affleck, Janeane Garofalo and Christina Ricci.

Word floating from the set had it that Courtney wasn't the most popular babe in the film. We offer the opinion of various coworkers' about Courtney, "What a complainer..." "What a diva..."

Need proof of pompous behavior? Supposedly one night everybody's favorite prima donna didn't want to wait around a few minutes while the lighting was being fixed. She kept telling people that she didn't understand why she had been called out of her trailer if the set wasn't ready. A bit of a celebrity temper tantrum ensued, Courtney's stand-in was called in while Courtney high-tailed it back to her trailer so she could pout all by herself. When she came back to shoot, just a couple of minutes later, she was demonstrating some major attitude. Love her, hate her, she's Courtney Love, and she's made her dreams come true.



COURTNEY LOVE
HIT PARADER

Rush's Geddy Lee certainly isn't your average rock star. He doesn't look the part, act the part or sound the part when he talks. The soft-spoken bassist is in many ways the antithesis of the fast-living, fast-loving, fast-talking, slow-thinking rock and roll stereotype. Even when it comes to his hobbies Geddy is a little apart from the norm. His passions include baseball, photography and travel, all of which he has managed to work into Rush's hectic work schedule. Now, with the release of the band's new triple-disc live album, **Different Stages**, Lee and bandmates Neil Peart (drums) and Alex Lifeson (guitar) will have to temporarily put their hobbies on the back burner as they concentrate on the group's soon-to-begin world tour. But just prior to hitting the road, Lee provided us with some special insights into not only the band's decision to release their latest in-concert

important to keep a monitor on things to hear how a song sounds and what we perhaps can do better. It's easy to start playing certain parts of songs too quickly when you're on stage. So having tapes was no problem—the problem was selecting which performances of which songs to use.

HP: So how did you do that?

GL: With great patience (laughs). Actually, we all were involved in the selection process—just some a little more than others. It wasn't that hard to know which tours to have on there, and when we found something we all liked, that was the one performance that was featured. We tended to focus on certain shows that we remembered as being pretty good.

HP: As you look back over Rush's career, how do you see the band's music as having changed?

GL: Whatever changes have taken place have all been part of a fairly nat-

collection of rare autographed baseballs. The most valuable ones I have include a ball that has the signatures of both Lou Gehrig and Babe Ruth. I also have a ball signed by Ty Cobb, and I recently picked one up that was signed by Cy Young.

HP: Those are all stars of baseball's past. Do you collect items from today's stars as well?

GL: I have some, but I think I'm more attracted to the items from the stars from an earlier era. I've been lucky to get to know quite a few of today's players and it's great that some of them have as much respect for Rush as I have for baseball.

HP: What other hobbies do you have?

GL: I've always had a passion for photography, but recently I haven't worked with my cameras as much as I have in the past. My other passion is travel. I like to combine those two interests by going on nature safaris all over the

RUSH

LIVE ACTION

"It's been quite a while since we released a live album, and this one is very different."

opus, but also on his varied free-time pleasures.

Hit Parader: Why did Rush decide to release a collection like **Different Stages** at this time?

Geddy Lee: It's been quite a while since we've released a live album, and during that period we've put out quite a few studio albums. On top of that, this is a very different kind of live album in that it draws on particular, memorable shows from throughout our career. There is a show from nearly 20 years ago, and one from quite recently. On top of that, the music we played on our last tour was among the best of our lives. We were all extremely focused and intent on delivering all the complexities of the songs. When you combine those elements it's easy to understand why we wanted this album to come out.

HP: Were you recording a lot of shows on the last tour with the express thought of a live disc?

GL: We've always tended to record shows, more for our own edification than anything else. So we've had a catalog of live shows going back quite a long time. With music like ours, it's

BY ROB ANDREWS

ural evolutionary process. I can't think of a time that we ever went out of our way to try and fit into any particular trend that was sweeping through the rock world. We've maintained a true belief in what we've done, and I believe our fans have appreciated that.

HP: Rush has been around for nearly 25 years, does that fact amaze you?

GL: In some ways it definitely does. Sometimes it seems like we just started out yesterday, and at other times it seems like we've been around even longer than that. But we still have a great passion for music and a great passion for this band. Over the years we've learned how to pace ourselves, when to take breaks, and how to keep everything fresh and exciting. To me that's the most important secret to a band enjoying their longevity.

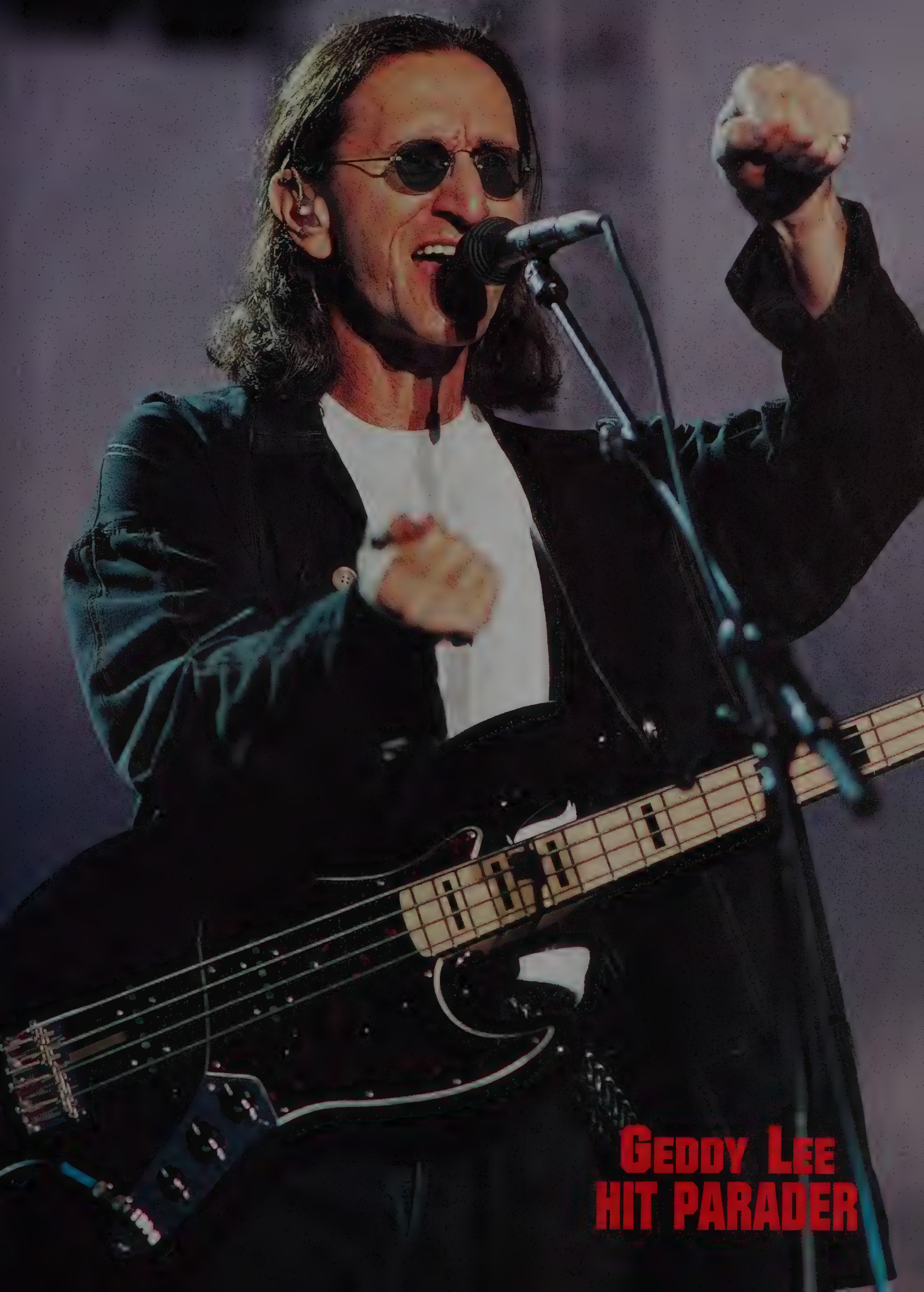
HP: Geddy, in addition to your love for music, your passion for baseball has been well noted; you even sang the Canadian national anthem at the 1994 all-star game. Do you collect baseball memorabilia?

GL: As a matter of fact I've got quite a

world. In recent years my family and I have been to East Africa and Nepal, and those were amazing trips. When you can take photographs of wildlife in their natural environment, it's just an incredible experience.

HP: Are there any places in the world you haven't traveled to yet, especially on tour with Rush?

GL: Actually, there are a lot of places we haven't been to yet. We've never played in South America, which is kind of surprising since that's already been proven to be a fairly strong rock and roll market. And aside from Japan, we really haven't played the Far East. That also has opened up in recent years. What happens is that we try and limit our tours to about six months, and during that time we try to give ourselves a little time off. We don't want to burn ourselves out, which is something we came close to doing about ten years ago. When you limit yourself like that, you basically have time to tour North America, Europe and Japan—the places where you know you have a strong following. The chances to get anywhere else are very limited just because of time.



**GEDDY LEE
HIT PARADER**

BY ANDY SECHER

Their first album, **American Standard**, was one of 1995's top-selling rock and roll discs, producing the hit singles *Water's Edge* and *Cumbersome*. Their second effort, **RockCrown**, proved to be a more introspective and eclectic collection which failed to generate anywhere near the same degree of commercial fanaticism. So now the music world wants to know, where does Seven Mary Three go from here? The answer, in all its unfettered glory, appears throughout the group's eagerly awaited third album, **Orange Ave.**, certainly the most ambitious undertaking this Florida-based quartet has yet produced. For vocalist/guitarist Jason Ross, guitarist/vocalist Jason Pollock, bassist Casey Daniel and drummer Giti Khalsa, the arrival of their new disc is clearly a critical juncture in Seven Mary Three's career. Either the disc will reaffirm the band's place in the top echelon on new rock talent, or it will prove their initial success to be little more than an illusion.

"We haven't placed any unnecessary pressure on ourselves," Ross said. "We're not the kind of band that's going to let anything that's happened in the past dictate how we approach anything now. This album is different in every imaginable way from what we did on the first two albums. Different songs, different feel, different experiences, different attitudes, different instruments."

"This album is different in every imaginable way from what we did on our previous two."

tation. Maybe the easier question to answer would be, how is this album the same? And the answer to that would be...it's not...at all!"

In style and substance **Orange Ave.** has taken the varied musical formulas utilized so effectively by Seven Mary Three on their first two outings and twisted them inside out. Just as many wondered why the band chose to veer away from the successful styles of **American Standard** on **RockCrown**, many more questions seem destined to be generated by 7M3's latest artistic offerings. When one might expect a boisterous crash, here they may be confronted by a plaintive bleat. Where one might anticipate a heart-felt vocal interlude, one may well encounter a harsh lyrical tirade. It's all so new, so different, so undeniably exciting. Even the band's ever-smiling members can hardly contain the obvious satisfaction they feel towards their latest work.

"We know this is an important album

for us," Ross said. "But they're all important. In some ways this album represents a rite-of-passage for us. That is one of the reasons we called it **Orange Ave.** That's an important strip of music clubs in Orlando where every band in the state has had

to pay their dues and get their cards punched. You don't have any credibility until you've cracked Orange Avenue...or until Orange Avenue has cracked you. Name a Florida band and they've earned their stripes there at one time or another. Marilyn Manson, Creed, Sister Hazel, Matchbox 20 and many others. If you want to know what will be coming from the Southeast in the next few years, all you have to do is walk down Orange Avenue."

The ride from local band to international recognition has been an interesting trip for the members of Seven Mary Three. Originally formed back in 1992 while the group members were all attending college in Virginia, by '94 the group had self-produced their first album, **Churn**. But it wasn't until the 7M3 boys relocated back to Florida a year later that things really began to take off for them. There, Orlando's leading rock radio station placed the group's original six-minute-long version of *Cumbersome* into heavy rotation...following intense listener demand. Their radio notoriety lead to a series of headlining gigs along the aforementioned Orange Avenue, where the crowd was equally comprised of loyal fans and eager record label.

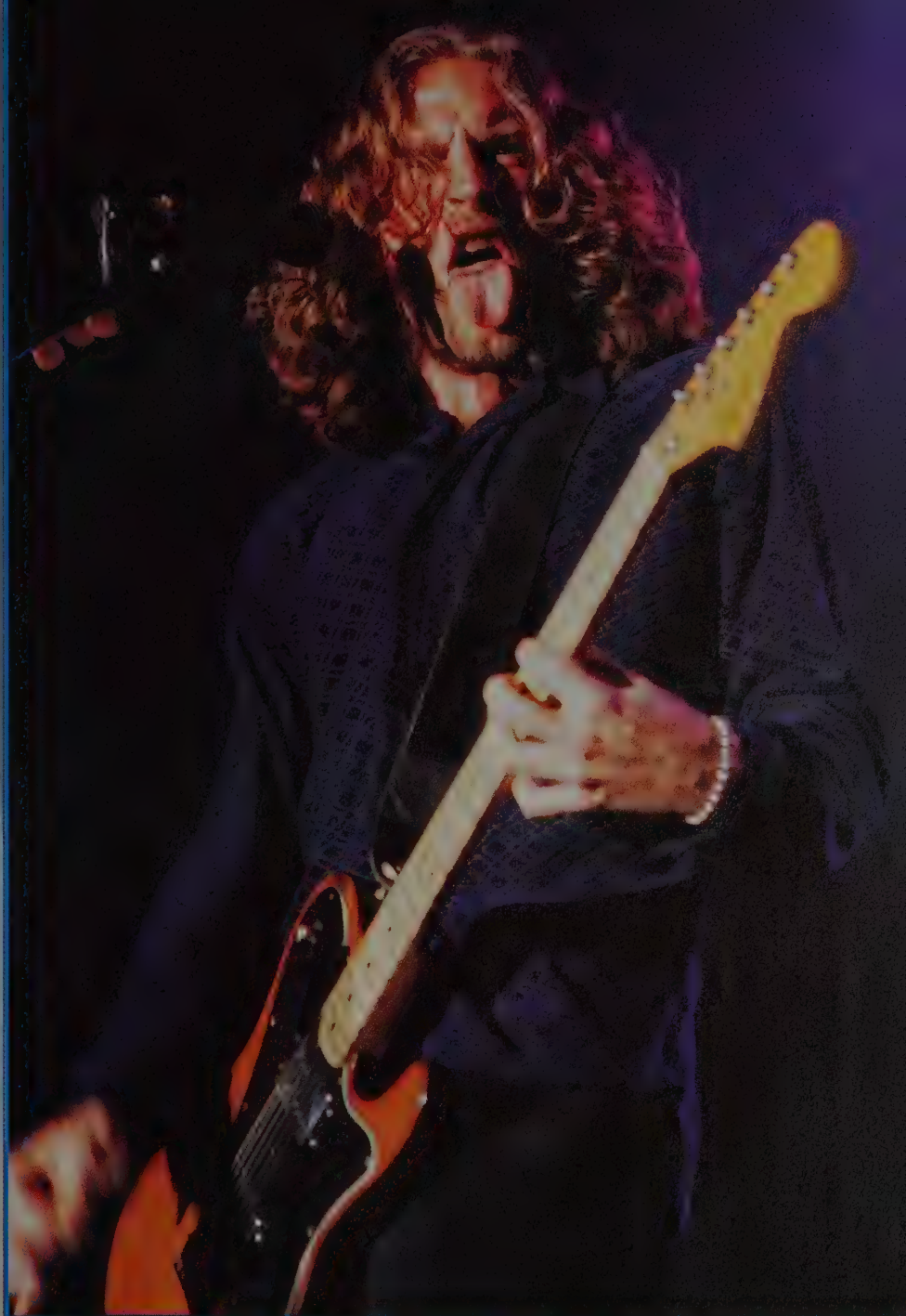
SEVEN MARY THREE BEATING THE ODDS



executives. Three days after their first "showcase" gig, the band signed a lucrative major label deal and returned to the recording studio to rerecord the material featured on **Churn** for their first big-time release, **American Standard**— the disc that clearly put Seven Mary Three on the rock and roll map.

"Everyone wants to know how we got our name," Ross joked. "I figure most of the fans already know the answer to that one. But for everyone who doesn't, here goes: It came from the old TV show *CHiPs*. It was Jon's radio code name. Whenever he'd call in for help, he'd say, 'Seven Mary Three requesting assistance...'" After **American Standard** was released, Larry Wilcox, the actor who played Jon, called us up and he turned out to be a great guy. We could've called the band Seven Mary *Four*, but we just didn't want to have Erik Estrada pestering us at all hours of the day and night."

Soon after the release of **American Standard**, Seven Mary Three found their "code name" to be entering into the mainstream rock lexicon. A series of high-profile television appearances (including a particularly memorable one on *Late Night With Conan O'Brien*) helped establish the band's reputation as one of the freshest sounding hard rock acts to come down the pike in a long, long time. Soon both their re-cut version of *Cumbersome* and their follow-up single *Water's Edge* were



enjoying major pushes on both radio and MTV— clearly signalling that Seven Mary Three had hit the big time. But as so often the case with young bands, the elation of their initial success perhaps pushed the band too far, too fast. Only two months after completing their year-long world tour, the band was back in the studio working feverishly to complete **RockCrown**. While that disc is filled with outstanding tracks like *Lucky*, the album clearly failed to match either the expansive scope or the cutting edge displayed on their debut.

"We had all our lives to write those first songs, and we gave ourselves just a few months to write the ones for **RockCrown**," Pollock explained. "But we're all very pleased with that record. We felt that we were ready. We're a very

prolific band when it comes to songwriting. We're writing *all* the time. We write when we're on the road, we write when we're at home. We just enjoy writing."

Whatever career momentum that band may have lost with their sophomore effort seems to be more than-compensated for on **Orange Ave.** For the fans who first rallied to the band's cause with **Churn**, and for those who may first be introducing themselves to the 7M3's distinctive blend of rock reactants, this album delivers the goods...and delivers 'em in spades. "This album has so many different textures and feels," Pollock said. "We've even added two touring musicians— a guitarist and a keyboard player— to help round out the sound. We're just all *real* excited about this stuff."

SHOOTING STARS

MxPx

Mike Herrera, Tom Wisniewski and Yuri Ruley have certainly accomplished a great deal in the music world for guys who are only 21 years old. Consider this: the three forces behind the hot punk unit MxPx have already released three albums, filmed seven videos, and toured North America six times. But this Washington-based trio insist that all their previous accomplishments are only a warm-up to the *real* business behind the release of their major label debut, **Slowly Going The Way Of The Buffalo**. While some rock fans may already be well aware of the musical exploits of MxPx thanks to such earlier discs as **Life In General** and **Teenage Politics**, for many their latest offering will serve as a sudden and explosive introduction to a band that has been widely hailed as the most inventive, entertaining and talented punk band currently operating on the face of Planet Earth.

"We heard from so many people about how being on a major label was going to place a lot of pressure on us," Wisniewski said. "They thought it was going to change us and make us work differently. But all we've ever wanted to do was make a great record that has really strong songs from start to finish. And to our ears at least, that's exactly what we've done."

Throughout **Slowly Going The Way Of The Buffalo**, MxPx display their deft songwriting touch as well as their amazing facility for blending pure punk aggression with instantly infectious melodies. Formed when the band members were only 16, MxPx has clearly put their five years of experience to work on their latest collection, creating a disc that clearly marks them as rock's state-of-the-art punk unit. On such songs as *I'm OK, You're OK*, *The Theme Fiasco* and *The Downfall Of Western Civilization*, these young, hungry rockers display a wide-ranging feel for the punk form, never letting the style's fast-and-furious perspectives dissuade them from pursuing expansive artistic goals.

"Just because you're a so-called punk band doesn't mean you can't try new things," Wisniewski said. "You can't let yourself be limited by tags and labels. We just play what we feel is right. It works for us."



SPRUNG MONKEY

Sprung Monkey like to bill themselves as "fun-loving guys who write thoughtful, serious lyrics." Hey, what else would you *really* expect from a unit that goes by the distinctly unusual moniker Sprung Monkey? This is a band that has made a living out of blending what might initially appear to be opposing musical factions into a single, unified presentation. As heard throughout the group's major label debut, **Mr. Funny Face**, this San Diego-based quintet feel equally at home cranking out the high-volume hits like *Going For The Angry*, and dishing out the funky fun, as they do on *Get 'Em Outta Here*. Though it might seem



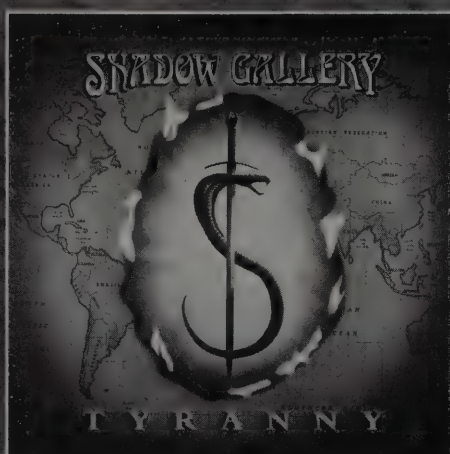
as if such a schizophrenic musical existence would be difficult to maintain, band members Steve Summers, Mike Summers, William Riley, Tony Delocht and Ernie Longoria insist that's definitely not the case for Sprung Monkey.

"It's all a reflection of our backgrounds," Mike Summers said. "I went to see Kiss when I was six, and from then on I had this drive to make music. It helped that my parents were very encouraging—my dad was even a big band musician who played saxophone. They just said, 'Have fun and do what you want.' I guess that's the attitude that we've brought into this band."

Mr. Funny Face stands as the culmination of Sprung Monkey's lengthy trek up the rock and roll mountain. The group released two previous discs on indie labels, and developed a strong So Cal following with their eclectic blend of hard-hitting riffs and funky rhythmic overtones. The group even had their music appear in four of the surf/skate flicks of noted director Taylor Steel, which helped Sprung Monkey become something of a phenomenon of—in all places—Australia! But it's with the appearance of their first major label disc that this high voltage and eminently unpredictable unit believe they've finally got their musical ship headed for the big time.

"We've had a lot of fun," Mike said. "And we've had a lot of great experiences. But this is something different. Having an album out on a major label is *almost* something you've got to take seriously."

THE SOUND OF MUSICIANSHIP



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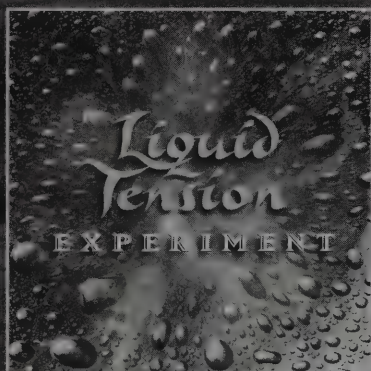
Guest vocal appearances by James LaBrie (Dream Theater) and D.C. Cooper (Royal Hunt).



EXPLORERS CLUB "AGE OF IMPACT"

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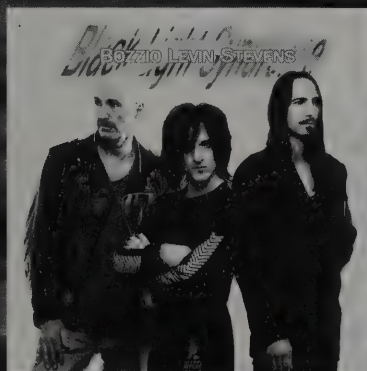
An incredible collaboration with a dream rhythm section of Terry Bozzio and Billy Sheehan. Featured soloists include John Petrucci (Dream Theater), Steve Howe (Yes) & Derek Sherinian (Dream Theater).



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HIT OR MISS

COMPILED BY THE HIT PARADER STAFF

ROB ZOMBIE, *HELLBILLY DELUXE*

Many long-time Rob Zombie fans wondered how—and if—the vocalist's first solo venture would differ from his platinum-covered work with White Zombie. Well, the answer is that at least superficially it doesn't differ that much at all. Perhaps the music contained on *Hellbilly Deluxe* is a little more varied than the hard-hitting offerings that have become W.Z.'s trademark, but on such tunes as *Superbeast*, *Dragula* and *Meet The Creeper*, the same tongue-in-cheek, horror movie mentality is still very much in evidence, as is Zombie's traditional vocal growl. There is a smattering more of electronic interplay in evidence throughout *HD*—Rob's apparent attempt to update his sound and compensate for the lack of guitar-driven intensity so prevalent throughout his earlier work.

Grade: B

SEVEN MARY THREE, *ORANGE AVE.*

Seven Mary Three burst upon the music scene like a house-a-fire with the release of their debut disc, *American Standard*, in 1995. Their follow-up, *RockCrown*, proved to be a major commercial disappointment. So the appearance of the group's third disc, *Orange Ave.* stands as a critical cross-roads of this Florida-based unit's career. In style and substance it is an album sharply different from *anything* the group has presented before. Some of it works brilliantly, some of it falls flat. But with any luck—and the always unpredictable support of radio and MTV—perhaps 7M3 can repolish the platinum-coated star that was somewhat tarnished the last time out.

GRADE: B-

ORGY, *CANDYASS*

Orgy have the distinction of being the first band signed to Korn's Elementree Records label...as well as the first band to

actually release music through the new company. On their offering *Candyass*, this unit wander into the riff-heavy, dance-beat world of electronica first pioneered so brilliantly by Prodigy. While

still finds fresh and inventive ways of presenting his metallic craft. On his latest effort, *The Chemical Wedding*, Dickinson has presented one of the heaviest—yet most listenable—discs of his long career. Filled with pulsating guitar work (supplied by former Maiden band mate, Adrian Smith), instantly memorable songs and Bruce's characteristically powerful vocal forays, the disc proves that classic metal need not be a dated and predictable affair. Though he would certainly cringe at such comparisons, Dickinson's new work makes Maiden's latest effort pale in comparison.

Grade: A-



Seven Mary Three: A walk along Orange Ave.

Orgy may lack some of that band's musical inventiveness, they more than make up for that shortcoming through the sheer energy they pour into such tracks as *Stitches*, *Fiend* and *Dizzy*. Now on tour with their Korn mentors, over the next few months Orgy will most likely either blossom into major rock and roll stars, or prove to be little more than a one-trick pony jumping on an already somewhat outmoded musical bandwagon.

Grade: B-

BRUCE DICKINSON, *THE CHEMICAL WEDDING*

You've got to hand it to Bruce Dickinson. After more than 20 years in the rock and roll world, this former Iron Maiden vocalist

VOIVOD, *PHOBOS*

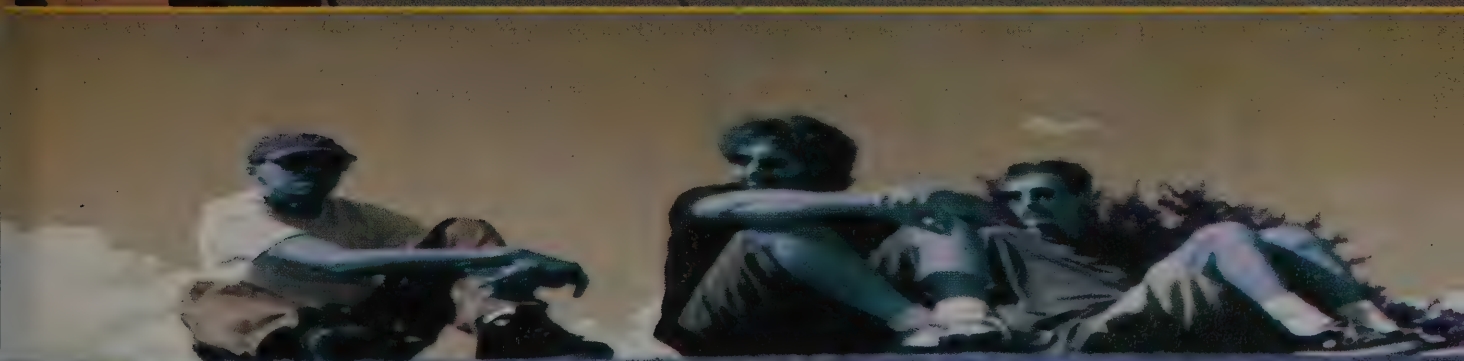
Voivod are a classic example of a band you either love or you hate. There seems to be little middle ground with this quasi-legendary European unit who for nearly 15 years have blended the power of industrial rock with the throbbing bleat of vintage Pink Floyd. The results as shown on VV's latest outing, *Phobos*, range from the bizarre to the brilliant, with such tunes as *Catalepsy*, *Mercury* and *Neutrino* leaving a lasting taste in any listener's mouth. Of particular note is the inclusion of the song *M-Body* written by Voivod with the assistance of Metallica's Jason Newsted.

Grade: B-

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INDIE REVIEWS

REO SPEED DEALER, *REO SPEED DEALER*

(Royalty Records, 176
Madison Ave. New York,
NY 10016;
ph: 212-779-0101)

REO Speeddealer have been making quite a name for themselves over the last few months. Their self-titled debut disc has won rave reviews, surprisingly in a variety of mainstream publications, and the band's high-energy live show has drawn sell-out crowds throughout the nation. What's causing all this fuss? Undoubtedly it's the mega-octane speed metal sound brought forth by vocalist Jeff, bassist Hot Rod, guitarist Mike and drummer Todd. This Texas unit soak their fast, clean and lean songs with wanton images of sex, drugs and rock and roll, and when combined with their buzz-saw-like attack, it spells a winning package for a band that seems well on their way to earning big time recognition.

Rating: ****

CHILDREN OF BODOM, *SOMETHING WILD*

(Nuclear Blast America,
ph: 212- 979-8069)

We've said it before, and we'll say it again— there must be something in the Scandinavian air that serves to really depress seemingly everyone in the Norse regions. One would be hard pressed to find a rock and roll band hailing from that region that doesn't rely solely on dark mythology and foreboding lyrical imagery to convey their metallic messages. To prove our point, consider the band Children Of Bodom, an undeniably talented, though apparently misguided lot who believe that Black Metal is their passage to eternal salvation (or this that eternal damnation? Oh who cares!) On their debut disc, *Something Wild*, this five-man unit present some occasionally gripping, though too-often predictable doses of metal mayhem. Children Of Bodom may well be the biggest thing that's hit Finland in years, but that's a far cry from making it on American shores.

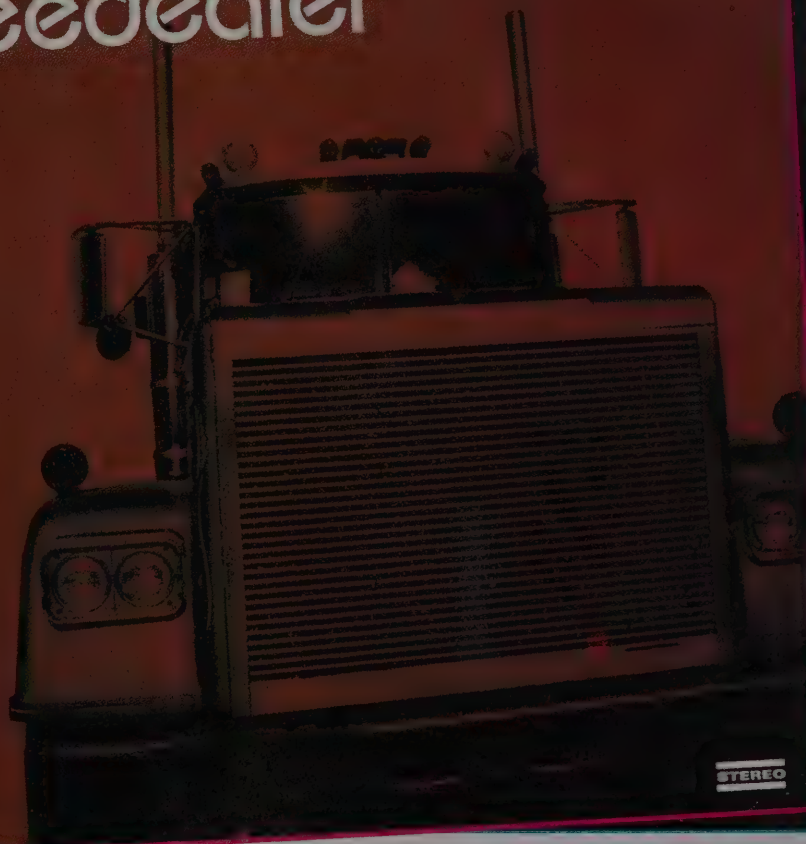
Rating: **

ICED EARTH, *SOMETHING WICKED THIS WAY COMES*

(Century Media 1453-A 14th St., Santa Monica,
CA 90404; ph: 310-574-7400)

Iced Earth proudly proclaim their loyalty to the heavy metal cause on their latest release, *Something Wicked This Way*

re
speeddealer



Comes. And due to their deft understanding of the metal genre, and their obvious love for the form's varied styles, this Florida-based unit have created one of the year's most listenable metallic discs. With broad-handed musical homages to the likes of Maiden, Metallica and Sabbath running throughout their latest effort, Iced Earth attempt to have something for everyone contained in their hard-hitting songs. More often than not it works, providing the listener with a continually enthralling and often overwhelming rock and roll experience.

Rating:***

KENZINER, *TIMESCAPE*

(Leviathan Records, PO Box 745, Tyrone, GA 30290;
ph: 770-463-1009)

It probably wouldn't be going too far out on a limb to say that 24 year-old guitar wiz Jarno Kesinen is the most renowned guitarist ever to come out of Riihimaki, Finland. Heck, for all we know he's the *only* guitarist to ever call that distant burg home. But none-the-less, young Jarno has proven himself to be quite the multi-instrumental marvel on KenZiner's debut disc, *Timescape*. Playing bass and keyboards as well as guitar, and blending such influences as Bach and Vivaldi with Iron Maiden, he has emerged with a heady, entertaining musical meld that may just find a home in the late '90s rock world.

Rating: ***



BENUMB, SOUL OF THE MARTYR

(Relapse Records, PO Box #251, Millersville, PA 17551; ph: 717-397-9221)

For those of you who may not already know, Benumb hail from the Bay Area, where their hardcore/thrash sound has already made them local legends. But now as they attempt to reel in an international audience with their latest effort, **Soul Of The Martyr**, it would seem as if this tight-as-a-drum quintet are more than ready to face the big challenges that may lie ahead. Throughout their new disc Benumb pull out all the stops in their attempt to create the most intense, grinding, blinding sound on Earth. Certainly this is music too extreme for the faint-of-heart, but for those who live on the edge, and crave music that reflects their go-fer-it lifestyle, then **Soul Of The Martyr** may be the album for you!

Rating: ****

SADUS, ELEMENTS OF ANGER

(Flex, 208 East 51st St., New York, NY 10022; ph: 716-381-5224)

During their 15 year career, California-based Sadus has been compared to everyone from Slayer to Metallica...as well as about every other thrash-'n-bash brigade in between. Today, however, with the appearance of their latest wall-shaking opus, **Elements Of Anger**, this power trio seems more determined than ever to cast their own energies into the winds of metallic history. On such tracks as *Aggression*, *Words Of War* and *Power Of One*, guitarist/vocalist Darren Travis, bassist Steve DiGiorgio and drummer Jon Allen con-

Lapland for the last decade, it's better to give this one a pass.

Rating: **

struct some of the tightest most overpowering tunes in recent memory. You may have heard much of this before in various guises, but Sadus present it with a style and spirit that belies their music's time-worn roots.

Rating: ****

THERION, VOVIN

(Nuclear Blast America, phone: 212-979-8069)

Oh Boy! Another mystical, magical, quasi-metaphysical European metal machination! Wonder where they find these guys? Wouldn't be at all amazed if one day it isn't revealed that there's actually only one band operating under countless guises, turning out an album a week in some gnome-riddled studio located deep in the Norse forests. Therion is yet another faceless, rather pointless example of European Dark Metal excess. It has its moments of brilliance, but too often the work is incredibly heavy-handed and predictable. If you've never heard any of this stuff before, then maybe giving **Vovin** a spin will be worth your while. But unless you've been living with the reindeer herds in



RATING SYSTEM: ***EXCELLENT ****VERY GOOD ***GOOD **FAIR *POOR**

SONG INDEX

COMPILED AND EDITED BY MARY ANNE CASSATA

76) THE STORY
BEHIND THE SONG

77) TOO LATE

85) THE ANGEL AND THE
GAMBLER

90) THIRTEEN AUTUMNS
AND A WINDOW

THE STORY BEHIND THE SONG: *Too Late* By Psychotica's

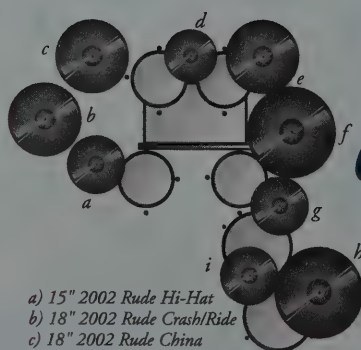
Continuing in the grand tradition of glamour goth, **Espina** is the long-awaited follow-up from Psychotica's successful 1996 self-titled debut album. "Our goal was to make a record leaning toward the romantic side because an album should be like a time capsule of your life at that moment," explains Pat Briggs, the flamboyant frontman and main songwriter of Psychotica. "As a band, we are feeling a bit more mature and a bit more

sentimental in our own lives, and there's no reason that those elements can't mix well together."

And they certainly do. *Too Late*, the album's first single was inspired by the romantic breakup Briggs had experienced years ago. "I remember sitting alone in my house just moments after this person had finished moving their things out and wishing that I could take it all back," sums up Briggs.

"I had just signed a record

deal and caught a large case of 'Rockstaritis'. A very dangerous thing for any performer. I suddenly learned one of the major lessons of my adulthood. That you had to be careful about what moves you make in life, because sometimes you move forward on a course that you can't turn back on! I now see that you can be on top of the world and realize on all the way up there... you had alienated the people closest to you, who meant the most."



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Waiting to close on me
Here in this house
Our palace of pleasure and pain
And there's nothing to gain
And the world is so cruel
Weighing you down
When you stumble and fall
I crumble and fall
And you look for some cool
Stranger to burn you
To carry the flame
Of when we were
Wild as the rain

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TOO LATE

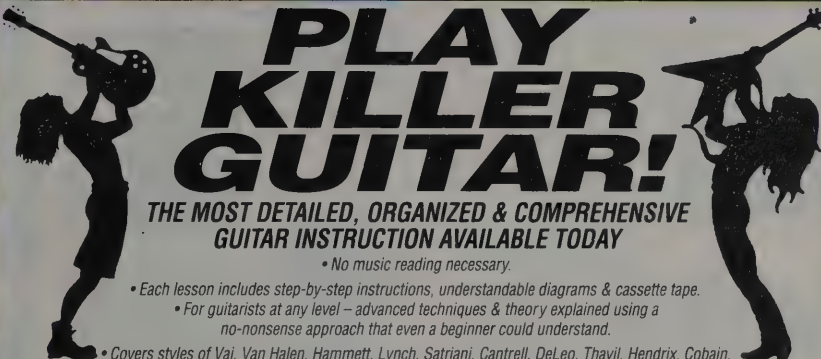
(RECORDED BY PSYCHOTICA)

PAT BRIGGS

Here in this house
The ivy will cling to the wall,
Deaf to it all
Here in this house
Are you happy I'm gone?
Do you still swallow the dawn?
Just like the newborn phoenix
Wrought from the ash
Like when we were
Wild as the rain
Wild as the rain
On a sudden morning
Spring hurricane
We had nothing to lose
And now it's just pain

It's too late
And I can't worry now
It's too late
And I can't stand the rain
Any more

Here in this house
As the wall decompose



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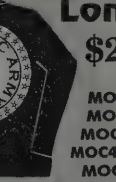
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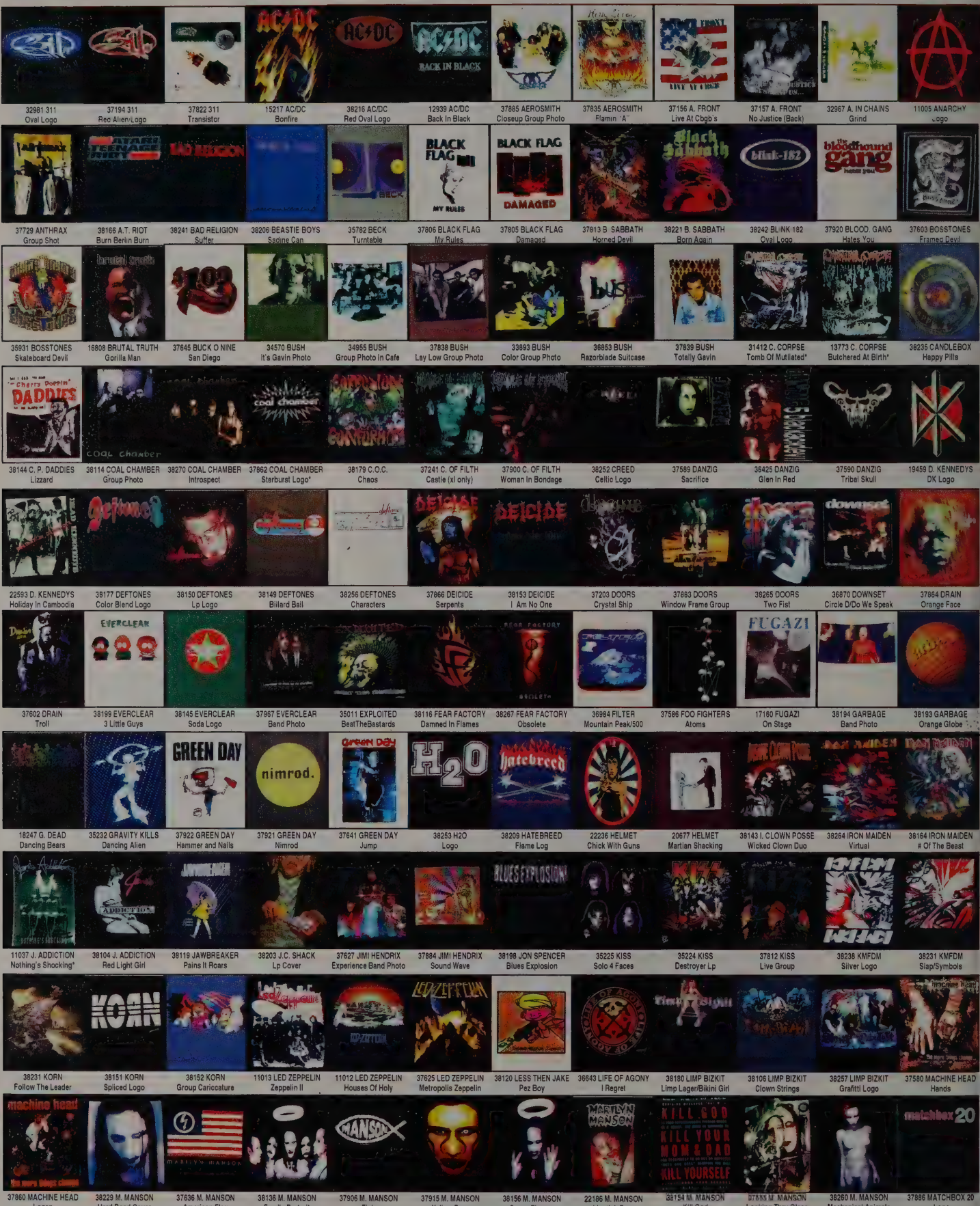
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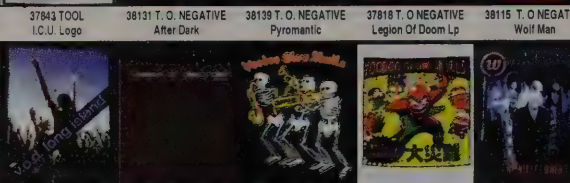
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




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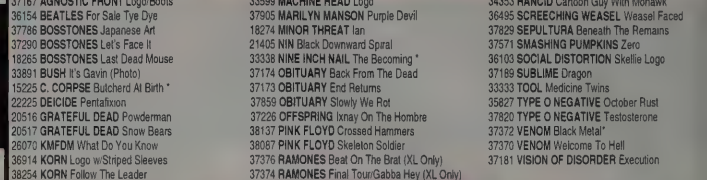


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22472 ACIDIC Red & Yellow Lightning Bolt Black Face	22476 MEGAETHAN Name Logo On A Black Face
34324 AEROSMITH Red Wing Logo On A Black Face	22478 PANTERA Red Leaf Logo With Name On A Black Face
22812 ALICE IN CHAINS Flaming Sun Logo On A Yellow Face	22479 PINK FLOYD The Wall On A Black Face
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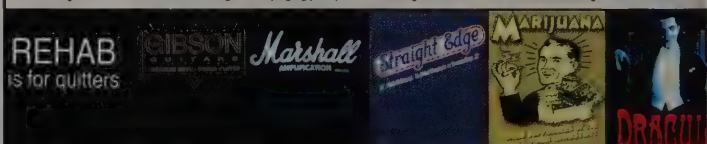
32992 311 Logo	37404 GRAFTY Original Jester	37889 MATCHBOX 20 Logo	36188 RANCID Logo
21426 AC/DC Devil	16961 GRAPEFUL Dead Baseball Skull	37608 METALLICA Flaming Skull	37903 REV HORTON Heart Circle Logo
36058 AC/DC Blue Logo	32588 GRAPEFUL Dead Dancing Bear	32261 METALLICA Scary Guy	20866 R STONES Classic Tongue
33319 ALANIS MORISSETTE A&D	36481 GRAVITY KILLS Tribal Alien	37857 METALLICA Scream	37304 R STONES Gold Tongue/Bridge
13444 ANARCHY Punk's Not Dead Logo	13169 IRON Maiden Logo	33686 MONSTER VOOODOO MACHINE	37382 RUPTURED ROOT Triangle Logo
20981 BAD RELIGION T-Shirt	22182 JIMI HENDRIX Logo	22170 NINE INCH NAIL Colored insect	13780 SEPTULA 2000 Three Posse
30247 BEATLES Abbey Road 25th	37976 JIMI HENDRIX Signature Logo	37541 NINE INCH NAIL H&N Logo	38212 SLAYER SHIRT Logo
33813 BEATLES Titled Logo	11148 KISS Logo	36187 SMASHING PUMPKINS Circle	36254 SUEBLY ASYLUM Oval Logo
34623 BLACK CROWES Crow Logo	37977 KMFDM White Logo	13829 BUTT NUT Logo	
13969 BLACK FLAG Bars Logo	32922 KORN Logo (White on black)	37227 OFFSPRING Inlay Logo	13472 SOULFULY Logo
37981 BLUES TRAVELER Cat Smoking	29022 KORN Logo (Black on Tan cap)	37598 OPERATION IVY Logo	38124 SOUTH PARK Stan Pukes
37984 BLUR Circle Logo	22702 L7 Logo	11220 OZZY OSBOURNE Logo	38123 SOUTH PARK Oh My God! The
36646 CARNIVORE Logo	23194 LED ZEPPELIN Blue Oval Logo	38092 PANTERA 101 Proud/Camouflage	Killed Kenny!
37863 CAL CHAMBER Logo	Slouch Cap	36211 PANTERA Logo With Horns	38125 SOUTH PARK Group
38105 DEFTONES Script Logo	37917 LED ZEPPELIN Green Oval Logo	18243 PHISH Brushed Logo	37987 SUBLINE Type Logo
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14545 DEPTHE LOGO	21857 LIFE OF AGONY Logo	36559 PINK FLOYD Logo	17845 SLUG LOGO Khaki/Black Brush
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38252 GOLDFINGER Red & Yellow Logo	34618 M. MANSON Lightning Bolt	32260 RAGE ATM Molotov Cocktail	3494 R WHITE ZOMBIE 3 D Logo
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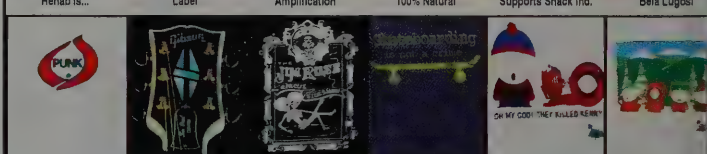
35470 311 Bio.Photo	13075 LED ZEPPELIN 69 Bio.Photo	12767 OZZY Bizzard Of Ozz	12797 SLAYER South Of Heaven
35489 ADOLE Live 92	22485 Live Throwing Copper	35569 OZZY OSBOURNE Ozmoses	35635 S.PUMPKINS Melon Colla
7268 A DOG'S LIFE 92 History.Photo	22486 M. MANSON American Family	35610 PANTERA Cowboys From hell	35675 S. GARDNER Rodeomolting
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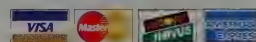
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THE ANGEL AND THE GAMBLER

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STEVE HARRIS

Roll of the dice
Take a spin of the wheel
Out of your hands now
So how do you feel
But you're not gonna win
You'd better go back again

Do you feel lucky
Or do you feel scared
Take what luck brings
and be devil may care
But you're down on your luck
And what will the next day bring

Adrift on the ocean
Afloat in a daydream
Or lost in a maze
Or blind in the haze
So what does it matter
So why don't you answer
So why do you send
An angel to mend

Best make decisions
Before it's too late
Take all your chances
Take hold of reins
A roll of the dice
Ahead of the game again

Nothing to lose
But so much to gain
A little danger
It goes without saying
but what do you care
You're gonna go in the end

Gate open to heaven
Is ready and waiting
Or straight down to hell
Can you go there as well

I'll suffer my carving
My soul's not worth saving
So why don't you go
Just leave me alone

Don't you think I'm a savior
Don't you think I could save

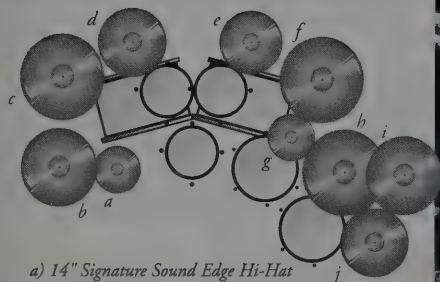
Your life

There's like a hunger
That knocks on your door
You've had a taste of it
Still you want more
You've made your mistakes
Won't it play the same again

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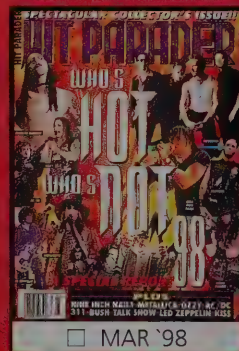
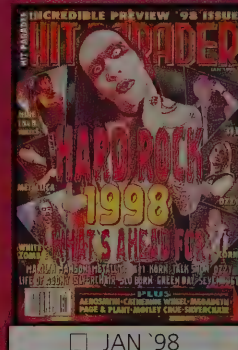
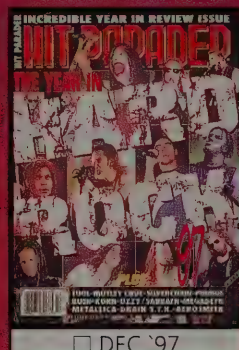
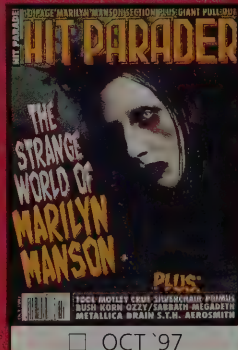
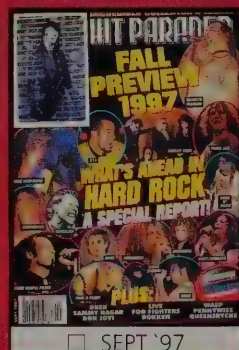
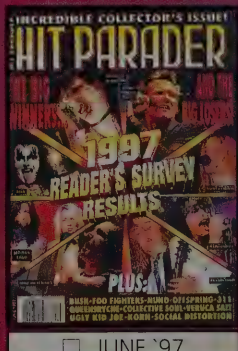
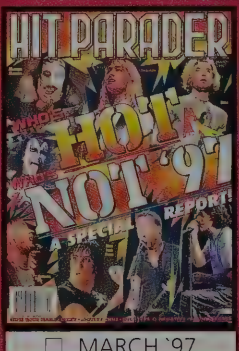
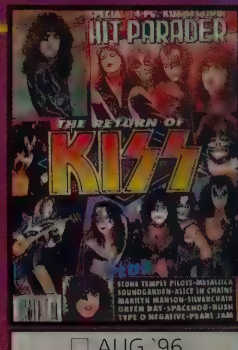
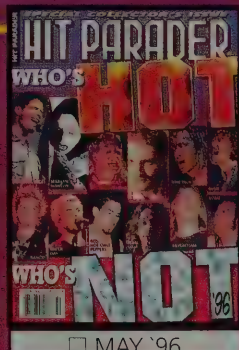
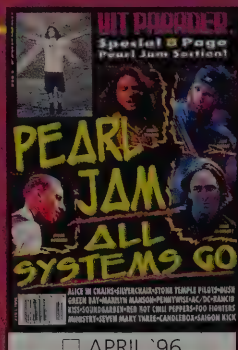
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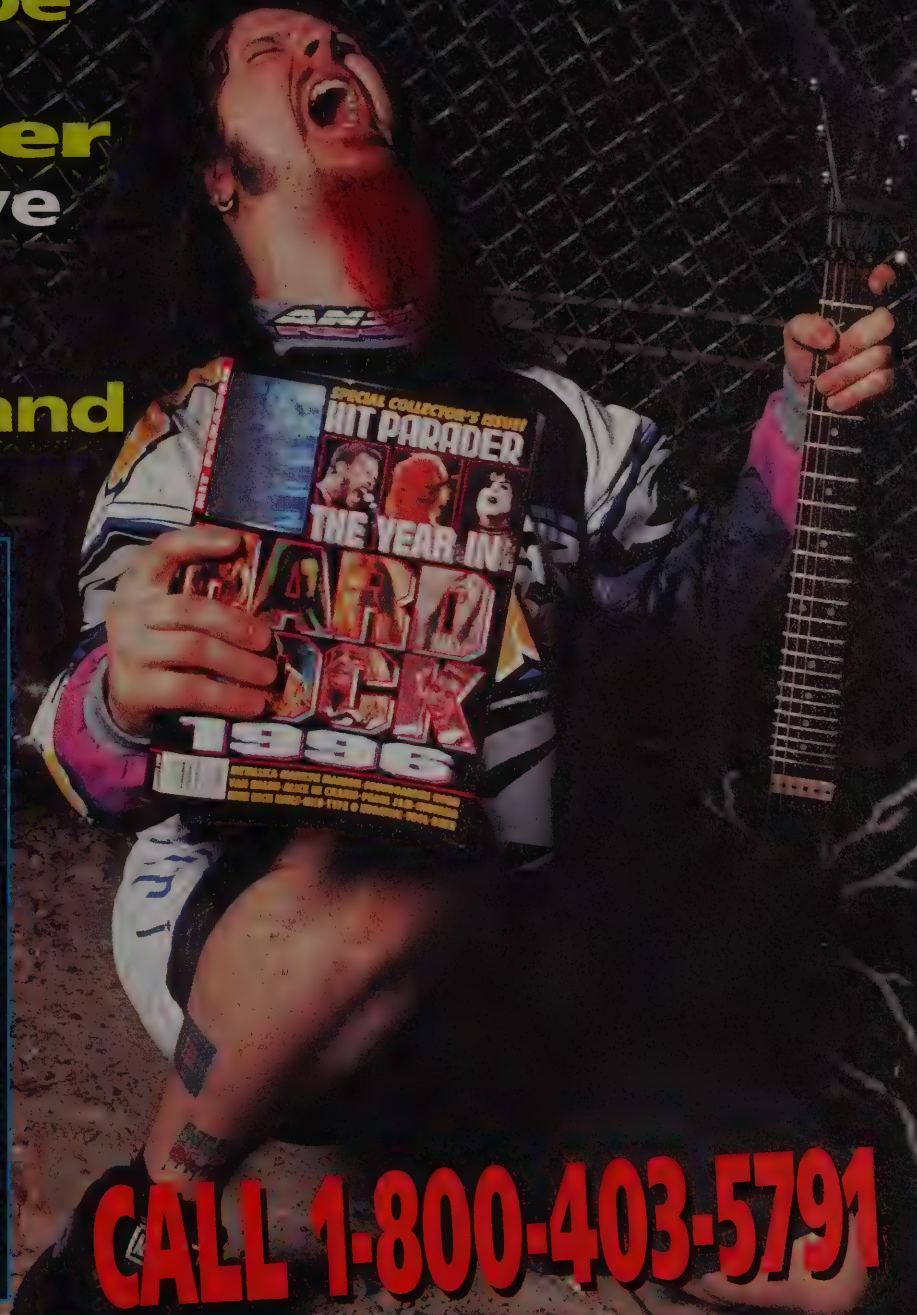


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THIRTEEN AUTUMNS AND A WIDOW

(RECORDED BY CRADLE OF FILTH)

DANI FILTH

Spawned wanton like blight on an auspicious night
Her eyes betrayed spells of the moon's eerie light

A disquieting gaze forever ghosting for seas
Bled white and dead, her true mother was fed
To the ravenous wolves that the elements led
From crag-jagged mountains that seemingly grew in unease

Through the maw of the woods; a black carriage was drawn
Flanked by barbed lightening that hissed of the storm
(Glided in crests of Carpathian breed)
Bringing slaves to the sadomite for the new born
On that eve where the Countess' own deformed
A tragedy crept to the name Bathory

Elizabeth christened, no paier of a rose
Grew so dark as this sylph
None more cold in repose
Yet her beauty spun webs
Round hearts a glance would betroth

She feared the light
So when she fell like a sinner to vice
Under austere, puritcal rule
She sacrificed...

She feared the light
So when she fell
Like a sinner to vice
Under austere, puritanical rule
She sacrificed
Her decorum as chaste
To this wolf of the cloth
Pouncing to the haunt
Her confessional box
Forgiveness would come
When her sins were washed off
By rebaptism in white...

She awoke from a fable to mourning
Church bells ringing her madly from sleep
Tolled by a priest self-castrated and hung

Like a crimson bat 'neath the belfry
The biblical prattled their mantras
Hexes six-tripled their fees
But Elizabeth laughed, thirteen autumn had passed

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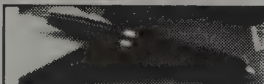
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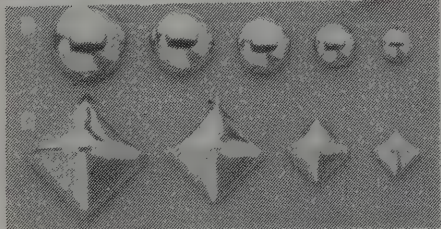
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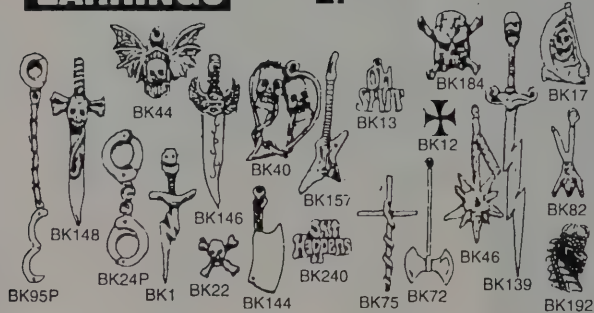
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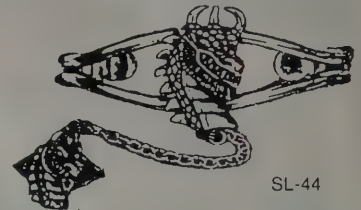
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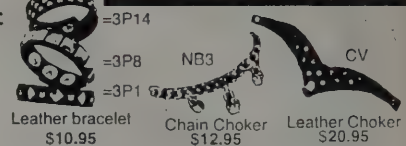
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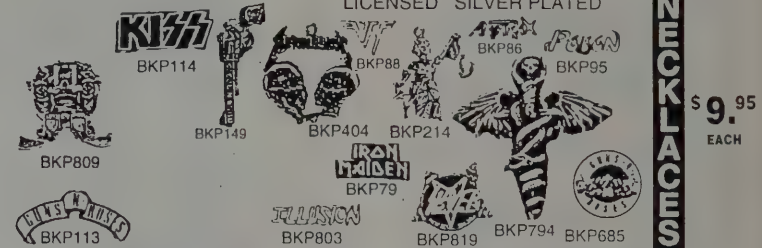
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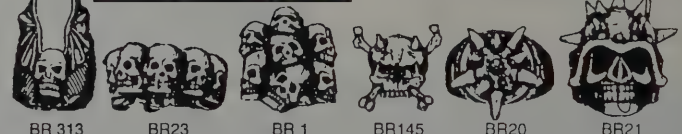
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GEARING UP TECH TALK

BY ANDY SECHER

For the last 25 years drummer Joey Kramer has steadfastly remained the solid-as-a-rock foundation of the Aerosmith music machine. Sure, bandmates Steven Tyler and Joe Perry may enjoy a lion's share of the fan and media focus that's centered upon these legendary Boston Bad Boys. But along with guitarist Brad Whitford and bassist Tom Hamilton, Kramer has proudly served as the group's rhythmic backbone since its formation—the power-behind-the-throne that has propelled the Aeroforce to the top of the charts time and time again. And in recent days Aerosmith has once again found itself sitting atop the rock world with both their live disc, **Little South Of Sanity** and their summertime smash, *I Don't Want To Miss A Thing*, a song that somewhat ironically has served to introduce a new generation of fans to the wonders of this never-grow-old quintet. Recently **Tech Talk** caught up with the ever-busy Mr. Kramer to discuss his drumming techniques, and his on-going love affair with Aerosmith.

AEROSMITH'S JOEY KRAMMER

Hit Parader: How surprised were you and the band by the success of *I Don't Want To Miss A Thing*?

Joey Kramer: We knew that **Armageddon** was going to be a huge movie, and that a lot of people would be hearing that song because of it. On top of that, it was a great song. So were we surprised? No. But I think we are surprised that it turned out to be the first Number One hit of our career. That is kind of amazing.

HP: What are Aerosmith's plans for 1999?

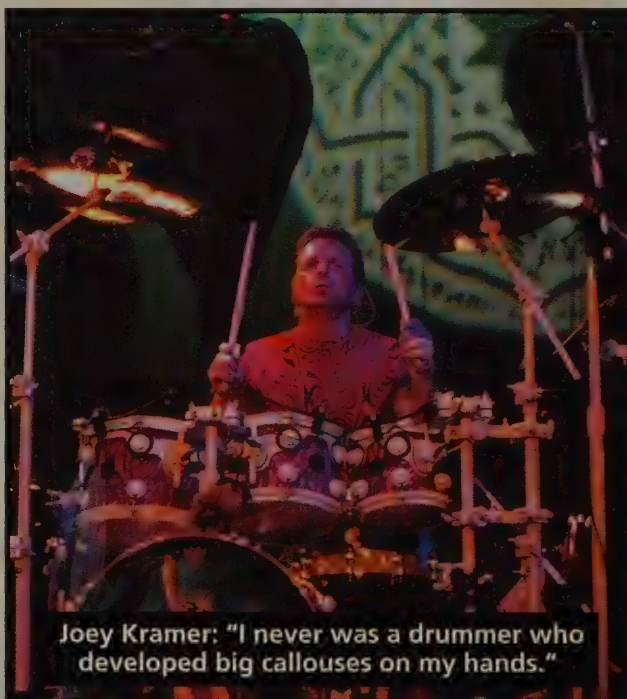
JK: After **Little South Of Sanity** came out we went back out on the road in September for a few months and that was a lot of fun. So I imagine we'll be taking a break for a while before we get around to getting back into the studio. It's hard to say exactly when we may start work on another album, but if I had to guess it would be by the summer. But who knows when it will come out.

HP: Do you play the drums all the time just to stay in shape?

JK: Actually I don't. When we were off the road last summer I didn't play the drums at all from May until early August. About a month before the tour was supposed to begin I started playing again. At this point in my career my primary con-

cern is making sure that playing stays interesting for me, so taking a break from it every once in a while really renews my

getting back the feeling and the groove that I want, and that doesn't take me very long after I've been away from my kit for a few months.



Joey Kramer: "I never was a drummer who developed big callouses on my hands."

passion for the drums.

HP: But by taking off months at a time, don't you have trouble with your hands?

JK: I've never been the type of drummer who developed big callouses on his hands. I've always taped my hands, and I wear a glove on my left hand, so I'm pretty well protected. For me, it's more

HP: How would you describe yourself as a drummer?

JK: I would say that my style is energetic and muscular, and that I play with a lot of feeling and heart. There are probably a lot of guys out there who can play technical rings around me because I'm self-taught. But I think I make up for that with the energy and passion I bring to my playing.

HP: How has your drum set-up changed over the years?

JK: It really hasn't changed that much at all. I'm not one of those tech-heads who needs to add every new trick that comes along. I've tried electronic drums, and there's something called a V-drum that I've been using a lot lately—it's incredible. But as far as what I use on stage, it's pretty much stayed the same throughout my career.

HP: Do you use that same set-up in the recording studio?

JK: Yeah, it's the same set-up. The only reason to change anything would be for a song that requires a really different sound. That happens every-so-often, but

it's rare.

HP: With the emergence of electronic drums, do you ever worry about becoming obsolete?

JK: Not at this stage of my career (laughs). My attitude is that I can't do what a machine can do, and it can't do what I do. I think you've got to try and make friends with the machines. They can be very useful at times as long as they're not overdone. We have used drum machines on parts of our records, but I've never felt threatened by that in anyway.

"My style is energetic and muscular—and I play with feeling and heart."

one's needs are so different.

HP: How does a drummer in a major band deal with his sponsors? Do you contact them, or do they contact you?

JK: It depends. In the case of Zildjian, I've been with them for 20 years. Their motto is "there's no other serious choice", and that says it all. We were hooked up through somebody else, and to be honest I don't remember the details behind it. As far as my drums go, I use D-W, and I went to them a few years ago because they're the best at



Aerosmith: They're back on the road following the success of *I Don't Want To Miss A Thing*.

HP: What do you feel has been the biggest advancement in drum technology over the years?

JK: I guess it would be with the electronics. As far as basic drum and cymbal set-ups, the gear has been the same forever. Anyway, I think it's the player, not the equipment that makes the difference.

HP: Who were some of the drummers that influenced you over the years?

JK: John Bonham of Led Zeppelin was certainly one of them because of the power with which he played. I also loved Mitch Mitchell who was with Jimi Hendrix, Dino Danelli of the Rascals and

Clive Bunker of Jethro Tull. I think those were amazing drummers who really brought something special to what they were trying to do. Unfortunately, I don't hear that much of that anymore. I don't think there are that many young drummers around who are really pushing to create their own mark in music.

HP: Speaking of marks on the music world, do you have any "signature" lines?

JK: I have a signature line of drum sticks, and eventually there's going to be a snare drum with my name on it. But I don't have any sort of signature cymbal line or anything like that because every-

what they do. I played Ludwigs for 15 years, but when the company got sold, things changed. I went with Tama for a while, but I couldn't be happier with D-W. One of the best things about them is that they're American made. I like that.

HP: Of the entire Aerosmith song catalog, are there any songs that present more problem than others for you?

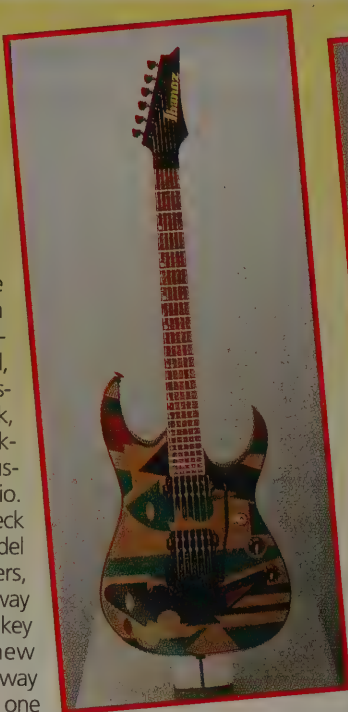
JK: Well, I guess *Nine Lives* presents a few problems because it has a somewhat unusual beat, but I can't think of a song that really is that difficult. When you play a song for weeks in the studio and then for months on stage, it's really not that intimidating.

INSTRUMENTALLY SPEAKING

BY MICHAEL SHORE

Ibanez, whose well-made and mid-well-priced guitars have just introduced two new models. One is a solid-body, and one is a semi-acoustic—but, in the **Ibanez** tradition, they're both solid values.

The new solid-body guitar is the *JPM100PA*, the fourth model **Ibanez** has designed in conjunction with Dream Theater guitar ace, John Petrucci. In most regards, the *JPM100PA* is like its predecessors in the Petrucci line: Its sleek doubled-cutaway body is made of basswood, which has great resonance and sustains qualities; It's got a maple neck, Lo-Pro-Edge tremolo, and two pickups made by the originator of custom-replacement pick-ups, DiMarzio. There's a DiMarzio "Air Norton" neck pickup and a "Steve's Special" model at the bridge. Both are humbuckers, and are activated through a three-way toggle switch—but, in one of the key factors that distinguishes the new *JPM100PA*, this is no ordinary three-way toggle. In its middle position, this one activated the two single coils on the inner sides of each humbucker, for a cleaner, drier and altogether more distinctive sound than the usual both-humbuckers sound. The other difference between the *JPM100PA* and the previous **Ibanez** Petrucci models is its finish, a matte-finish camouflage job instead of the Picasso-esque abstract designs that have adorned



previous models. The *JPM100PA* lists for \$1499.99, with its *M100C* case going for another \$129.99.

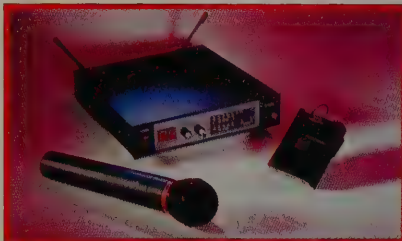
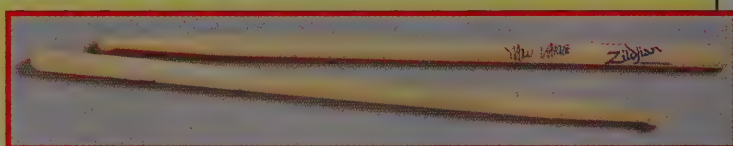
The new semi-acoustic guitar is a bit more in line with the sort of budget cost you might expect when we say "well-priced." The *AS50*, the latest addition to the popular **Ibanez** Artstar line, lists for \$499.99, which is remarkable considering how well-made it is. Its got a laminated maple top, back and sides, two **Ibanez** Powersound humbucking pickups, a bolt-on maple neck and die-cast metal tuners. That neck is of particular note: **Ibanez** says the *AS50's* neck joint is tighter, and sits the

neck deeper in the body than

other competitors. Given **Ibanez's** track record, I wouldn't dispute their claim. And, in Butterscotch Transparent and Brown Sunburst finishes, it looks as good as it sounds, too.

For more on these and other **Ibanez** guitars and basses, write c/o **Hoshino USA**, 1726 Winchester Rd., P.O. Box 986, Bensalem, PA, 19020.

Zildjian, the world's oldest and most respected cymbal-maker, also makes those things with which you hit cymbals—you know, sticks. And the latest addition to **Zildjian's** long line of drumsticks is named for the brilliant French drummer with whom it was developed: Peter Gabriel's drummer, Manu Katche (he's also played with Sting, Joni Mitchell and Robbie Robertson). His new Artist Series stick is made of select US hickory wood, is 15 and 15/16th inches long, and 0.550 inches in diameter. It's got a round bead for full, powerful drum and cymbal tone, and a tapered butt end that helps with snare drum articulation. List price \$12.25 per pair. For more info write: **Avedis Zildjian Co.**, 22 Longwater Drive, Norwell, MA 02061.



Audio-Technica's new 7000 Series of wireless UHF mic systems is designed for a wide range of uses including live performance, and features proprietary Invisible Link circuitry with up to 100 switch-selectable PLL-synthesized channels. The 7000 Series has two primary system options, body-pack and handheld, the former with a high-impedance input for optimum load when used with electric guitars. A wide variety of mics, transmitters and cables are available with each. The ATW-7375 UniPak body-pack system, which includes the half-rack-size ATW-R73 true diversity receiver and the ATW-175 body-pack transmitter, lists for \$975. The ATW-7376 handheld trans-

mitter system lists for \$995. Audio-Technica also has introduced two new UHF unity gain distribution systems, the *ATW-D70* and *ATW-D90*, which both have two BNC antenna inputs, four center-positive outputs to power up four receivers, and rack-mounting adapters for use with standard 19" racks; the *D-90* operates from 940-955 MHz, the *D70* from 728-750MHz. Each lists for \$650. For more info write: **Audio-Technica U.S. Inc.**, 1221 Commerce Drive, Stow, OH, 44224-1760.



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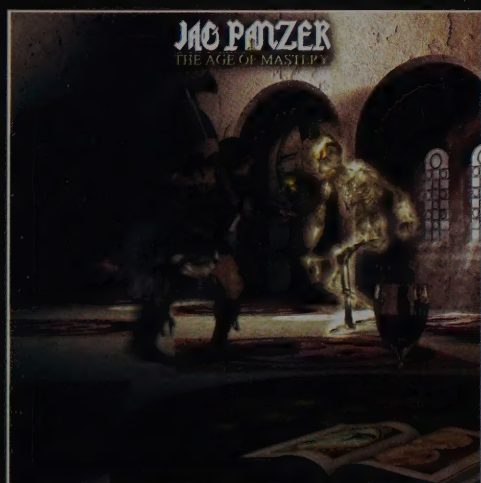


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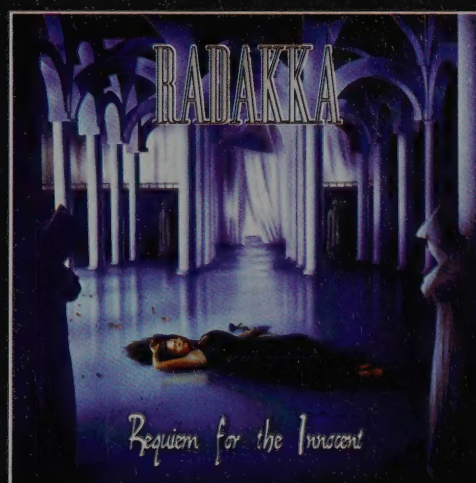


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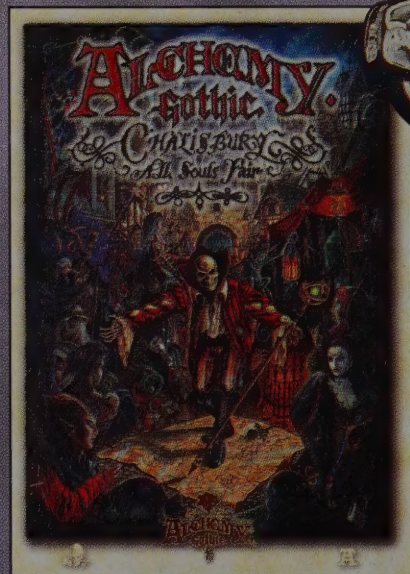
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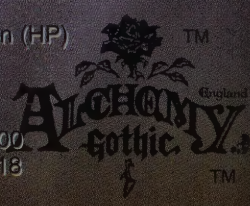
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